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THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

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RAW POWER

If you thought all raw-editing software produces the same quality results, then think again

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BOB CARLOS CLARKE

A new retrospective looks back at his controversial career



SPORT

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A SPORTING CHANCE

Top pro **Mark Pain** on how to get ahead in sports photography



WIN!

**A SAMSUNG NX300 AND
20-50mm f/3.5-5.6 LENS**

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Contents

Amateur Photographer For everyone who loves photography

WHEN I was at AP in the 1990s, Bob Carlos Clarke was one of the darlings of the photographic world. His brand of stylised eroticism was hugely popular and his name on the cover was a guarantee of extra sales. He loved AP and was always happy to discuss his ideas and methods with the readers. For several years, I was responsible for putting together the annual Erotica issue – a bumper-sized edition dedicated to artistic imagery of the (mostly) female form – and Bob's name was usually among the first on the list of contributors. His tragic death robbed the world of a technically gifted photographer with a singular artistic vision, but also a great sense of humour, which often came across in his work.

Going through the images supplied for this week's feature, however, I was struck by how few of them I considered 'safe' for publication in today's AP. Even though most had been published in AP before, without complaint, I'm not confident that this would be the case today. Ironically, despite the increasing sexualisation of popular culture in the media, I sense that photography has become more conservative in its tastes. Or am I wrong?



Nigel Atherton
Group editor

NEWS, VIEWS & REVIEWS

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Air chiefs sound exploding battery warning; Samyang debuts 12mm APS-C lens; Calumet shuts down US stores; Sigma wins £8.7m payout from Nikon; Race to find best camera-trap photo; Britain's 'best amateur' named; PermaJet reveals photo-printing rescue plan

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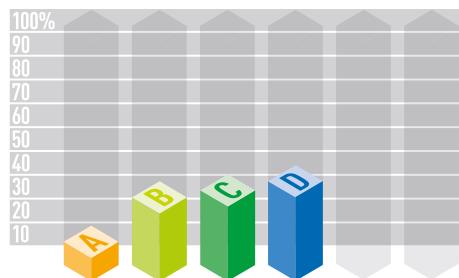
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THE AP READERS' POLL

IN AP 15 MARCH WE ASKED...

Which photographic technology would most impress Fox Talbot?



YOU ANSWERED...

A Wi-Fi connectivity	9%
B Camera phones	28%
C Inkjet printers	30%
D Autofocus	33%

THIS WEEK WE ASK... Do you think AP should publish artistic nude and erotic photography?

VOTE ONLINE www.amateurphotographer.co.uk

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Another selection of superb reader images

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Mark Pain explains how he went from shooting his local basketball team to becoming an award-winning sports photographer. He talks to Phil Hall

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To coincide with a new retrospective of Bob Carlos Clarke's career at London's Little Black Gallery, Andrew James takes a look back at the controversial photographer's career – plus AP and Olympus are offering readers an exclusive private view of the exhibition for just £10 per person

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Alfred Eisenstaedt was a pioneering photojournalist who believed his job was to 'find and catch the story-telling moment', writes David Clark

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Once a wink is detected, the NX mini takes a shot automatically

Samsung's new NX mini, page 7

Lithium battery fire risk • CAA bosses warn travellers

AIR CHIEFS SOUND WARNING ABOUT EXPLODING BATTERIES

THE UK'S air safety regulator has again warned of the dangers of carrying fake or incorrectly packed batteries from cameras and other electronics devices on planes.

The Civil Aviation Authority (CAA) wants to raise awareness of the potential risks as passengers buy poor-quality batteries online and the number of electronic devices carried on planes rises.

Although there have been no reported incidents of battery-triggered fires on UK aircraft, there were 141 'air incidents' involving batteries carried as aviation cargo or passenger baggage from 20 March 1991 to 17 February 2014, according to figures released by America's Federal Aviation Administration (FAA).

The FAA says air incidents involve smoke, fire, extreme heat or explosion.

A CAA spokesman told AP: 'We are in the hands of passengers to a large extent. We need to work with passengers and the [airline] industry to ameliorate any risks.'

The CAA urges passengers to carry spare batteries only in carry-on luggage and to pack them in a separate bag 'isolated from anything else'.



Camera makers have warned about the dangers of fake batteries for years

A spokesman added: 'Incorrectly packaged or counterfeit lithium-ion batteries are a potential fire risk, which is why the CAA has launched an awareness campaign with airports and airlines to help manage that risk.'

'Passengers should only take on board batteries – particularly lithium batteries –

that have been purchased from legitimate outlets.

'Spare batteries can be carried as hand luggage – not checked in hold baggage – but need to be packed correctly in individual plastic bags or containers.'

'Lithium batteries should not be sent by post, even if installed in electronic devices.'

A camera battery was blamed for an incident on board an Air China Airbus en route from Beijing to Shanghai on 25 May 2011, when cabin crew smelled smoke, later traced to an overhead locker. They found that a passenger's camera had 'caught fire due to thermal runaway of its lithium battery'.

'The cabin crew were able to contain the fire, cool the batteries down and thus stop the thermal runaway and resulting fire,' stated an article published by *The Aviation Herald* at the time.

'The aircraft continued to Shanghai for a safe landing. No injuries were reported.'

The airline said that the spontaneous fire resulted in 20cm-high flames.

The burning camera was put in a lavatory on the aircraft as other crew members quickly sought fire extinguishers.

SNAP SHOTS

● The sailor featured in a famous post-war photo kissing a nurse in Times Square, New York, in 1945, has died aged 86. Glenn McDuffie was 18 at the time of the image, captured by Alfred Eisenstaedt and published in *Life* magazine. It is described by the *Life* website as 'arguably the single most famous still image of the 20th century'. Eisenstaedt's iconic photo sold for €24,000 at auction in Austria last year. The Leica IIIa camera he was said to have used fetched €114,000. See our *Icons of Photography* feature on Alfred Eisenstaedt on pages 46-48 of this issue.

● Starry-eyed photographers who fancy their chances of winning the Astronomy Photographer of the Year contest have until 24 April to get their entries in. A £1,500 cash prize is up for grabs. Visit www.rmg.co.uk/astrophoto.

SAMYANG DEBUTS 12MM APS-C LENS

THE NEW Samyang 12mm 1:2.0 NCS CS lens is pitched as an 'affordable' wideangle for mirrorless cameras, although a definite price is yet to be revealed.

The new Samyang 12mm lens for APS-C comes with an aperture range of f/2-22.

Samyang says that, technologically, this is its 'most advanced' lens to date.

Built from 12 elements in 10 groups, it includes one aspherical, one hybrid aspherical and three low-dispersion ED lenses.

The 12mm NCS CS lens also features nanocrystal anti-reflective coating, which Samyang says will improve light transmission and contrast.

It offers a 98.9° angle of view.

The 245g lens comes with a removable hood and a 67mm filter mount.

It will be available for Canon M, Fujifilm X, Samsung NX, Sony E and micro four thirds mounts. A launch date is yet to be announced.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmmedia.com



AP
THIS
WEEK
IN...

1911



Before heading outdoors after the 'dark days' of autumn and winter, AP urged readers to give their camera a 'careful overhaul' and conduct DIY repairs before Easter. In a piece entitled 'Some Spring Precautions',

the journal warned: 'Workers who bring in the camera after work on some damp, muggy November day, and put it in a drawer or cupboard, there to remain for four or five months, will probably find the bellows mouldy, and the whole apparatus in need of "doing up".' AP's advice included checking that hinges on the dark slides of a 5x4 landscape camera are firm, and buying a sixpenny bottle of black paint to renew any lost covering. As for the camera: 'Should there be any holes, they must be stopped by means of tiny patches of leather, cut, say, from an old glove.'

LTHOUGH you have been working more or less all through the autumn and winter and have not laid your camera on a shelf during the dark days, it will be a wise plan to give all the apparatus a careful overhaul before Easter, when you will, no doubt, hope to be able to spend two or three days at outdoor work. Workers who bring in the camera after work on some damp, muggy November day, and put it in a drawer or cupboard, there to remain for four or five months, will probably find the bellows mouldy, and the whole apparatus in need of "doing up." But while we do not anticipate anything of the kind with your cameras, we think it is well to go over them point by point, to avoid, as far as may be, the unpleasantness of having something go wrong when you are away from home and the tool box and glue kettle.

75-year-old retailer closes; UK 'unaffected'

CALUMET SHUTS DOWN US STORES

HIGH-STREET photographic retailer Calumet has closed down all its stores in the United States after 75 years in business.

Calumet Photographic ran 14 stores in the US, including branches in New York, Washington DC and Los Angeles.

The firm also operates nine outlets in the UK, which are not affected and where it's 'business as usual', say bosses.

The chain, which caters for professional photographers, was founded in Chicago in 1939 'with a handful of cameras and a big idea'.

'After 75 years of business, it is with a heavy heart that we announce our immediate closing in the United States,' said the firm, which broke the news via its Facebook page.

The firm's US website also shut down.

The company filed for Chapter 7 bankruptcy, which provides for liquidation under US company law.

But employees did not hear they had lost their jobs until they arrived at work, according to messages posted on Facebook.

However, the demise of Calumet in the US will have 'no direct impact' on this country, according to UK and European bosses who say they plan to re-enter the US market.



Calumet also runs nine stores in the UK, which are unaffected

Christof Bergmann, general manager of Calumet, added: 'Right now, we are developing plans for a return to the US market with retail locations and an online presence.'

Calumet says its UK and European businesses are financially and operationally independent from Calumet Photographic Inc in the US.

The company has blamed the US collapse on the failure of a cash rescue deal that bosses hoped would save the business from vanishing from the US market.

Calumet Photographic Inc had originally planned a restructuring under Chapter 11 bankruptcy.

Calumet UK declined to comment further.

NIKON WINS £8.7M PAYOUT FROM SIGMA



Nikon says it obtained a patent for VR technology in 2002

SIGMA has been ordered to pay 1.5 billion Japanese yen (around £8.7 million) to Nikon following a lawsuit over six lenses.

The lawsuit, filed by Nikon back in 2011, centred around six Sigma lenses that Nikon alleged were making use of its patented Vibration Reduction image-stabilisation technology.

At the time, Nikon claimed that attempts had been made to reach an amicable settlement with Sigma.

But these proved unsuccessful and Nikon said that 'a non-adversarial resolution could not be reached'.

In a statement, Nikon said it obtained the patent related to VR technology in 2002: 'The content of the patented invention relates to technology wherein

a vibration-detection device, which detects the amount of camera vibration at angles around photographic objects, prevents the influence of vibration of a motor for lens and thereby allows more accurate photo shots.'

Sigma claimed that the scope of the invention did not include any functions that reduce the influence of camera shake. This was disputed by the judge.

The Tokyo district court ruled that it does include camera shake and that Nikon's invention should be rewarded based on the contribution of the patent to the defendant's products.

CLUB NEWS

Club news from around the country

NEWTON ABBOT PHOTOGRAPHIC CLUB

Renowned travel photographer David Noton is due to deliver his Chasing the Light presentation on Sunday 6 April (7.30pm) at The Courtenay Centre, Kingsteignton Road, Newton Abbot, Devon TQ12 2QA. Tickets cost £10. To book, email naphotoclub@gmail.com. For club details visit www.newtonabbottphotoclub.org.uk.

SNAP SHOTS

● A scanner allowing smartphone users to digitise 35mm slides, negatives and certain size prints – and transfer the images onto their phone – has been launched by Reflecta. The Reflecta Smartphone Scanner, priced around £40, requires users to download the free iPhotojet app from Apple iTunes. It is built to scan 9x13cm and 10x15cm prints. For details, call Kenro on 01793 615 836.

● The 2014 Hasselblad Award has been won by Japanese photographer Miyako Ishiuchi. She joins a list of famous winners who include Irving Penn (1985) and Henri-Cartier Bresson (1982). Ishiuchi is known for work that 'confronts the trauma present in post-war Japan and the dawning of a new era', says Hasselblad.

● Classic film cameras are up for grabs in an auction in Bridport, Dorset, on 3 April. Items include a Rolleicord TLR medium-format camera with a 75mm f/3.5 lens for £100. For details of the sale, which starts at 10am, visit www.busby.co.uk.

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Researchers pinpoint date of historic pics

TITANIC DETECTIVE WORK UNLOCKS PHOTO MYSTERY

A BLOW-UP of a blurry poster spotted in the background of an old photo enabled researchers to date historic images of London street life to the days following the *Titanic* disaster.

A canny piece of detective work led to a date in April 1912, when Charles Matthew recorded what experts say are rare, spontaneous and engaging photos – recorded in an era when posed images were more common.

The newly restored images, unearthed at the Bishopsgate Institute, have gone on show at Eleven Spitalfields Gallery, which says: 'In contrast to the more formal, posed photographs of the time [that] viewers may be more familiar with, these photographs engage vividly with a modern audience who see the people, the streets and the everyday details, just as CA Matthew himself would have seen them.'

It is believed that Matthew, who died in 1923, captured the images as he walked the short distance from Liverpool Street Station to Spitalfields on the morning of Saturday 20 April 1912.

Anita Lawlor, director of Eleven Spitalfields Gallery – where the images will be on display until 25 April – explained how a newspaper hoarding in one of the images (see above) helped pinpoint the date on which they were shot.

Speaking to AP, Lawlor said that the partially viewable word 'Titanic' led researchers to conclude that it must have been taken in the days after the *Titanic* hit an iceberg on 14 April 1912.

And the way the children are dressed in the photo



suggests it was captured on a Saturday, during the Sabbath, the Jewish holy day.

'It's a really wonderful image, not only for unlocking the mystery of the date the images were taken, but for anyone who knows the area of Spitalfields, this street corner is virtually unchanged.'

'Of all the 21 images in the exhibition, its location is instantly recognisable.'

The images were restored from high-resolution scans of prints, as the original 5x4in plates did not survive, added Lawlor.

Charles Matthew was in his 40s when he switched career, according to newly uncovered research by Vicky Stewart, a researcher. In 1910, he left his job as a clerk for the district surveyor in Walthamstow to become a self-employed photographer, moving to Brightlingsea, Essex, soon after.



WINK AND YOU WON'T MISS IT

SAMSUNG'S NX mini CSC aims to make selfies 'effortless' with its 3in 'flip up and touch' display and new 'Wink' mode.

The NX mini's Wink feature is designed to enable the user to set up a shot and then wink at the camera to capture the photo.

'Once a wink is detected, the NX mini takes a shot automatically after two seconds, without having to press any buttons,' claims Samsung.

Measuring 110.4x61.9x22.5mm (excluding projections), the NX mini boasts a 20.5-million-pixel BSI CMOS imaging sensor. Three mini lenses have also been announced: the NX-M 9mm f/3.5 ED; the NX-M 9-27mm f/3.5-5.6 ED OIS; and the NX-M 17mm f/1.8 OIS.

The NX mini is due to go on sale in April, priced £399.99 with a 9mm lens.



© JONATHAN KERSEY/WILDLIFE CONSERVATION

RACE TO FIND BEST CAMERA-TRAP PHOTO

WILDLIFE photographers have been urged to enter a competition to find the best camera-trap image.

The BBC Wildlife Camera-trap Photo of the Year competition is divided into: Animal Portraits, for images that capture a subject's 'character or spirit'; Animal Behaviour, looking for behaviour that is 'interesting or unusual'; and British Wildlife.

The winners of each category will receive a Lowepro Flipside Sport 15L camera pack, although there is no grand prize.

Winning images will be published in *BBC Wildlife Magazine* and on the magazine's website.

The closing date is 30 June 2014. To submit entries and view terms and conditions, visit www.discoverwildlife.com/competitions.

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Sean Batten takes National Award 'BEST AMATEUR' IN UK NAMED AT SONY EVENT

SEAN Batten has been named the UK's best amateur photographer at the 2014 Sony World Photography Awards.

Sean, a software developer from London, beat nearly 6,000 entries to win the UK National Award, which aims to honour the best single shot by a local photographer entered into the Sony World Photography Awards Open category.

The winning shot (above), entitled 'The Calm Before The Storm', shows London's Canary Wharf Tube station.

Commenting on his winning photo, Sean said: 'I like to try most genres, but always seem to come back to architectural photography. Luckily, living in London gives me plenty of scope to practice this.'

Sean wins a selection of Sony digital camera equipment.

Runner-up was Simon Morris, with Simon Butterworth third.

This year's finalists in the Open category of the World Photography Awards are: Holger Schmidke from Germany (Architecture); Valerie Prudon, France (Arts & Culture); Kylly Sparre, Estonia (Enhanced); Vlad Eftenie, Romania (Low Light); Gert van den Bosch, The Netherlands (Nature & Wildlife); Ivan Pedretti, Italy (Panoramic); Arup Ghosh, India (People); Alpay Erdem, Turkey (Smile); Hairul Azizi Harun, Malaysia (Split Second); Li Chen, China (Travel).

The shortlisted photographers will compete for a \$5,000 prize, the winner of which will be announced on 30 April.

The winning photos will go on show in an exhibition at Somerset House in London from 1–18 May.

This year's jury was chaired by AP Group Editor Nigel Atherton.

SNAP SHOTS

● Italian tripod maker Manfrotto has unveiled the X-PRO 3-Way Head, a compact system designed to help cut down on the bulk of photographers' gear. Featuring retractable levers and an aluminium build, the X-PRO 3-Way Head includes three small levelling bubbles and has a maximum payload of 8kg. It costs £114.95. For details visit www.manfrotto.co.uk.

● New clamps and tripods for GoPro, Contour and Sony Action Cam devices have been launched by Joby. The range includes the GorillaPod Action Tripod, priced £33, which includes a bubble indicator to help achieve the correct level. For more details visit www.joby.com.

● Leica has released a silver-coloured version of its X Vario digital compact, previously only available in standard black. The camera, which carries a 28–70mm (35mm equivalent) lens, costs £2,150. Visit www.leica-storemayfair.co.uk.

PERMAJET PRINT ACADEMY



PERMAJET has launched an academy dedicated to teaching photographic printing.

Based in Stratford-upon-Avon, Warwickshire, PermaJet's Print Academy offers in-depth courses on photographic printing and post-processing skills. Courses are also available in Dumfries and North Wales.

Head of the Academy Louise Hill said there had been a 'substantial increase in people wanting to learn about how to get the very best from their images and printing devices'.

Courses available include Digital Printing, Fine Art Digital Black & White printing, Colour Management, Photoshop for Photographers and Developing Your Lightroom Skills. Each costs £60.

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APReview

The latest photography books, exhibitions and websites. By Jon Stapley

Henri Cartier-Bresson: Here and Now

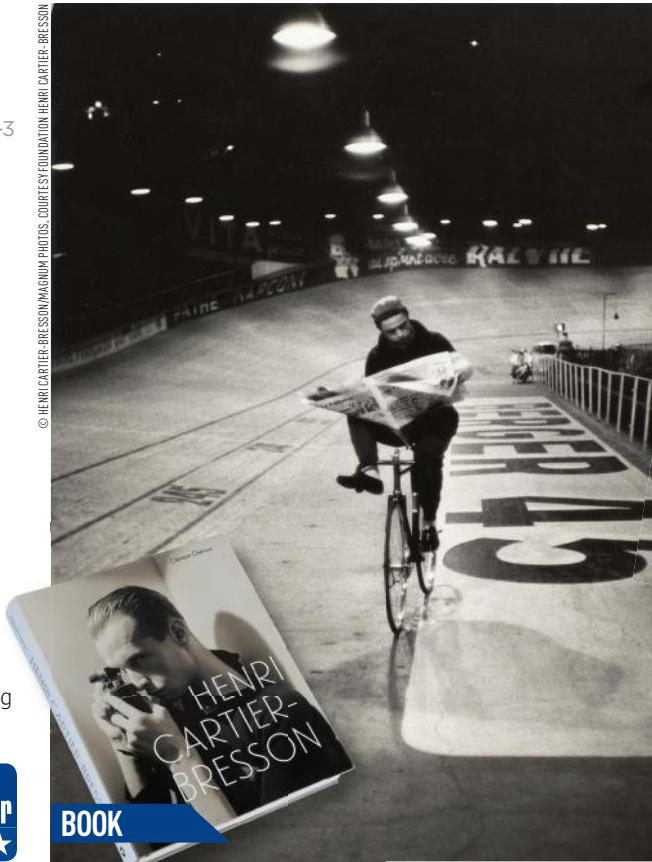
By Clément Chéroux
Thames & Hudson, £45, hardback,
400 pages, ISBN 978-0-500-54430-3

AN AP staffer, who shall remain nameless, passes my desk. 'Oh,' he says, spotting this latest arrival. 'There's what the world needs. Yet another Cartier-Bresson book.'

Joking aside, it's a fair point. Most, if not all of the great photographers have enough books to their name to merit a dedicated shelf in Waterstones, and few are greater than Cartier-Bresson. It takes a lot to stand out from the crowd with a subject like this, and fortunately this big book does rather a lot. A 400-page odyssey through Cartier-Bresson's life, we start out with the paintings he would quickly abandon, move through his early African travels and his formative encounters with the Surrealists, before arriving in Paris. Clément Chéroux's biographical writing is interspersed with the photographs and provides entertaining and illuminating context to images even when you feel like you're seeing them for the thousandth time. It may be trodden ground, but the book treads it well.

**Amateur
Photographer**
★★★★★

© HENRI CARTIER-BRESSON/MAGNUM PHOTOS. COURTESY FOUNDATION HENRI CARTIER-BRESSON



Incredible Waves: An Appreciation of Perfect Surf

By Chris Power. Orca Publications, £24.99, hardback, 144 pages, ISBN 978-0-956-78933-4

YOU'LL probably want to have one hand near a glossary for the references and slang terms liberally sprinkled around this loving

EXHIBITION

Whisper of the Stars: Traditional Life in Arctic Siberia

Until 7 September. Horniman Museum and Gardens, 100 London Road, Forest Hill, London SE23 3PQ. Tel: 0208 699 1872. Website: www.horniman.ac.uk. Open daily 10.30am-5.30pm. Admission free

WHILE you may feel like a frontiersman when you take the bins out in January, the fact remains that most of us are fortunate to live in such temperate isles as Britain, and that we really have no idea what truly harsh conditions are. British photographer Bryan Alexander found out by journeying to the Russian Arctic to uncover a wealth of rich indigenous cultures. Alexander captured such thrilling spectacles as herds of reindeer being driven across tundra, dog-drawn sleds traversing barren plains, Khanty women in traditional dress, and the unassailable dignity of a man who does not care that his moustache has frozen over.

It's so cold up there (-50°C or worse) that when you breathe, a soft whooshing sound can be heard, like rice being poured gently into a bowl. That sound is the moisture in your breath crystallising into ice in the cold, dry air. The Yakut people call that 'the whisper of the stars'. Beautiful.



© BRYAN ALEXANDER



© SPENCER HORNBY

tribute to the art of surfing. For instance, I came across such curious terms as 'grom'. I had to look it up – it means a novice, whereas the 'lineup' is where most surfers position themselves.

The shots are fantastic – the book's contributors wax lyrical about the proficiency of surfing photographers, and with good reason. Peeking right through the barrels of enormous waves, catching surfers in the

thick of the action, it gives a sense of the true exhilaration of the sport. Taken up close with tough cameras, the images are awash with vivid, sun-drenched blue, gorgeous vistas and foaming white water. Honestly, it's enough to make even lethargic, ungainly specimens such as your reviewer start Googling flights to Australia.



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ICONIC PHOTOGRAPHS, PUBLIC CULTURE, AND LIBERAL DEMOCRACY

No Caption Needed is a book and a blog, each dedicated to discussion of the role that photojournalism and other visual practices play in a vital democratic society. No caption needed, but many are provided... .

March 10th, 2014

Seeing Through the Colors of Carnaval | NO CAPTION NEEDED

Seeing Through the Colors of Carnaval

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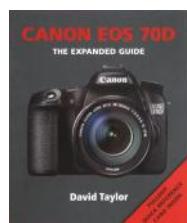
Amateur
Photographer

★★★★★

IF YOU were a particularly insufferable type, you could point out the irony that the entire point of the blog 'No Caption Needed' is to provide images with what are essentially extended captions. Fortunately, we have no one that is insufferable on staff, so we won't. Instead, we'll point out that the website itself is great. A discussion of the role played by photojournalism in contemporary society, the blog stays up to date with images from the most recent current events – so at the time of writing it's overflowing with Ukraine – while still finding some time for forays into the art world.

CONDENSED READING

A round-up of the latest photography books on the market

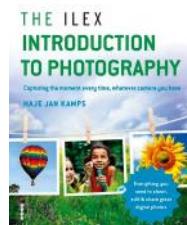
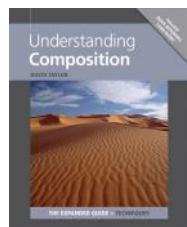


● CANON EOS 70D: THE EXPANDED GUIDE

by David Taylor, £14.99 By this point, we've received enough *Expanded Guides* here at AP to build a decent scale replica of the monolith from *2001: A Space Odyssey*. This latest effort for the Canon EOS 70D is as successful as previous iterations. The EOS 70D was a popular DSLR on its release last year, probably the most notable of 2013, and if you're among those who snapped one up, this should help you get a handle on it.

● UNDERSTANDING COMPOSITION

by David Taylor, £14.99 Prolific is one thing, but surely getting two books into AP's *Condensed Reading* round-up in one week is a bit excessive. Fortunately, David Taylor's *Understanding Composition* is good enough to make the cut. It's a back-to-basics approach, but the tone is well judged to get through tough concepts. The images – Taylor's own – are adroitly chosen. Despite nominally being focused on composition, the book also dips a toe into post-production techniques.



● THE ILEX INTRODUCTION TO PHOTOGRAPHY

by Haje Jan Kamps, £14.99 Many beginners struggle when they don't quite understand why their pictures don't look better. Even if they know to an extent how to handle the camera, there still seems to be a gulf between their pictures and the great ones they see online and in books. This seems like the sort of person for whom this book is written – with clear explanations of simple but vital principles, Haje Jan Kamps sets out what you need to know to get a foothold in photography.

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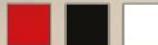
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SAMSUNG and *Amateur Photographer* have joined forces to offer one lucky AP reader the chance to win a Samsung NX300 (in brown) and 20-50mm f/3.5-5.6 lens worth £600. Winner of the best Compact System Camera award at the 2013-2014 EISA Awards, the Samsung NX300 compact system camera has a 20.3-million-pixel, APS-C-sized CMOS sensor, a wide ISO range of 100-25,600 and a hybrid AF system that delivers fast, accurate phase and contrast detection. Wi-Fi and NFC are included, enabling photos to be shared quickly and easily. Other features include a 3.3in rear tiltable AMOLED touchscreen, 8.6 frames per second continuous shooting and full HD 1080p video.

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To be in with a chance of winning this great Samsung camera and lens, all you have to do is visit www.amateurphotographer.co.uk/samsungcompetition and answer the simple question.

The closing date for entries is Wednesday 21 May 2014. The winner of the Samsung NX300 with 20-50mm f/3.5-5.6 lens will be chosen at random from the correct entries and will be contacted by email within six weeks of the closing date. Full terms and conditions can be found on the website.

To enter visit: www.amateurphotographer.co.uk/samsungcompetition

The closing date for entries is Wednesday 21 May 2014

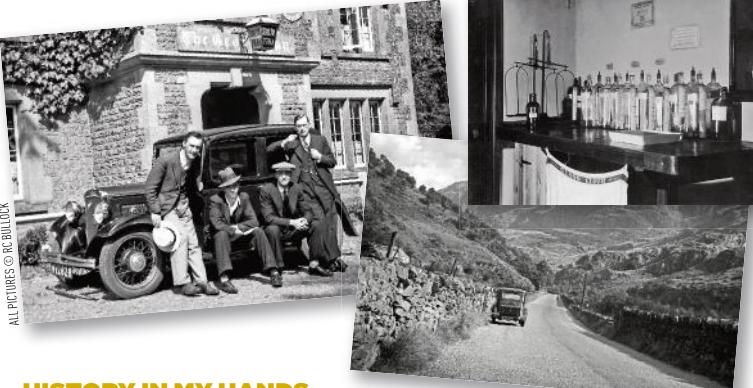
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Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

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HISTORY IN MY HANDS

Searching in the loft recently, I came across a wallet containing dozens of 620 negatives taken by my father in the 1930s. Most were in excellent condition, so I scanned some of them and was surprised at the quality – presumably due to the comparatively large size of the negatives. I have made some excellent 8x10in prints that my family find fascinating. My father was a good photographer and, as part of his profession as a science teacher, he taught developing and printing to some of his pupils using a darkroom that he constructed at his school.

This find got me thinking about the storage and life expectancy of our digital images. Negatives are 'physical', you can hold them in your hand, but digital images are purely electronic unless a print is made, and as such I wonder if they will be of any use in 80 years' time.

The photos above show my father's darkroom (I can still smell the chemicals), one taken in North Wales in 1936 when the Morris Ten was new, and another showing my father, two of his brothers and an American cousin outside a pub. My son says they look as though they are about to rob a bank!

RC Bullock, Somerset

What The Duck



Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com and include your full postal address

Earn £50 Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

KEEPING THINGS SIMPLE?

Reports about falling sales of compact system cameras, and claims that potential buyers do not see them as a separate category in the same way that makers claim, suggest there is a degree of confusion about descriptions or perceptions. Historically, we had 'single lens reflex', SLR; then digital came along to create the DSLR, quickly followed by CSC as a catch-all term for the emerging smaller and evolving system options. Time and technology have moved quickly since, but terms have not.

The landmark breakthrough of mirrorless technology should have given a clue to decision makers that following existing chronology might have been an important and wise step. If you change 'single' to 'changeable' and 'reflex' to 'mirrorless', then SLR becomes, aptly, 'CLM', in keeping with the established sequence and a successful pattern. The benefit of 'changeable' helps to show that a variety of lenses, not always from the same maker, can be used.

Explaining to potential customers that 'changeable lens mirrorless' cameras have a lot to offer moves understanding away from the umbrella term 'compact system camera'. SLR and CLM are specific terms; CSC is generic in coverage.

Introducing CLM alongside (D)SLR (although why we need to say 'digital' now is questionable) would still allow CSC to continue while giving a better focus to the great new equipment emerging for more advanced photographers.

T John Foster, Staffordshire

I'm not sure that yet another acronym will help. Panasonic hasn't had much luck getting traction for its term DSLM (digital single-lens mirrorless). If you don't know that DSLRs contain mirrors, the term 'mirrorless' is meaningless, and if you do know that, then you probably also know what a CSC is. To most non-enthusiasts, there are just two main types of camera: those with interchangeable lenses and those with fixed ones – **Nigel Atherton, Group Editor**

PUT THE DEBATE TO REST

As a frequent contributor to *Amateur Photographer*, I have followed with interest the continuing discussion about layers, sharpening, and so on. These discussions are most reminiscent of an earlier time, before the advent of digital photography, when the debate centred on whether photography was mere reportage or a true art form. Throughout the centuries, painters of landscapes have taken artistic liberties by repositioning portions of the landscape, inserting trees from other venues, and removing visual distractions from their compositions. No one criticised them for doing so. Earlier photographers did not have this luxury, but over time began to crop, dodge, burn and combine images. Ansel Adams, one of our greatest landscape photographers, did all kinds of technical machinations in his darkroom. It is undeniable that he was a great artist.

I believe that with all the wonderful scientific advances we are now able to access, the playing field between painting and photography has been levelled to some extent. With Photoshop and the like, photographers have the capacity to demonstrate their true artistic vision by sharing with the viewing public what is possible and not simply portraying what is out there in robotic fashion. I therefore suspect that it is high time to put this repetitive debate to the rest it justifiably deserves. Indeed, let us use all our best mechanical advances to enhance the artistry within us.

Michel Hersen, USA

To say that some see photography as 'mere' reportage implies that reportage is inferior to art, when I don't believe it is. I see them as two distinct but equally valid ways of using the medium. But I am surprised by the fervour of some purists who see their point of view as the 'right way' and computer-based imaging as 'wrong' – *Nigel Atherton, Group Editor*

FORGOTTEN NO MORE

In response to Nigel Atherton's leader and poll question in AP 15 March, yes, it would be interesting to bring back Fox Talbot and Louis Daguerre to see their reactions to the world of photography we now all experience, but there's one long forgotten but no less important person that I would like to add to that esteemed list: William Friese-Greene. His contribution to the advances of photography and the cinema have been long overshadowed by the previously mentioned giants of photography.

James T Ormiston, Dunbartonshire

We can bring him along too – there's plenty of room in the TARDIS! – Nigel Atherton, Group Editor

TAKING ISSUE

I take issue with Geoffrey Robinson concerning the f/3.5 Reomar lens on the Kodak Retinette being much inferior definition-wise to the Nikon f/1.8 optic (*Letters*, AP 15 March). In the past, I did a lot of colour slide photography and found this

Reomar lens on the Retinette and the f/3.5 Colour Skopar on the Voigtländer Vito IIa, both triplet-design optics, to be pin-sharp and unequalled by their faster competitors (the f/2.8 versions, including the Tessars, did not have the bitingly sharp definition of those f/3.5 wonders). Unfortunately, one never seemed to get this outstanding sharpness in print as it is possible today using the average digital colour printer. Unless one went to a specialised print laboratory, the average high-street print lab seldom produced the biting sharpness of these wonderful little lenses.

Today I use a Canon DSLR with a variety of L lenses. Another lens that I still use a lot is the Canon 50mm f/1.8 Mark I.

Stan Groom, Norfolk

UNDER THE WEATHER

It is no wonder that we British are always talking about the weather. I took this picture of a sunset, and then just two days later I took a picture in thick fog (below). Both were captured with my Panasonic Lumix compact camera from the same spot in my garden.

Keith Hughes, Surrey



© KEITH HUGHES



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PERFECT PRIZE

FROM THE FORUM
It's always an exciting day when the postman arrives bearing a box with the legend 'Manfrotto' on the side of it. My prize of a Manfrotto backpack arrived recently and I'm so pleased with it – thank you! It's going to be perfect for lugging stuff to art school on the train and, hopefully, having everything in a backpack instead of on my shoulder all the time will help my ancient creaky neck to heal more quickly!

Geren (winner of January's monthly forum competition)



I enjoy judging the monthly forum competition and the strength of the images never fails to impress me. While it's just for fun, the competition is a great opportunity for readers to engage with each other and offer practical advice. The real strength of it is that it feels like a little community. Visit www.amateurphotographer.co.uk/forums – Oliver Atwell, senior features writer

BACK CHAT

AP reader Greg Lewis questions whether technical flaws detract from the impact of iconic pictures

REOWNED photographs from the likes of Capa, Cartier-Bresson, McCullin and other greats are rightly praised for the messages they deliver. Purists might argue, though, that what they score on impact is diminished at times by a lack of technical excellence, suggesting that some of the greatest pictures of past events would not gain such mass acceptance in this era of high-tech working.

As an avid follower of photography that has earned a place in history, I've looked at countless books, visited exhibitions and watched many documentaries. One outcome points to noticeable technical shortcomings in about half of a top 50 selection deemed by experts to be iconic.

If you allow for factors involving period camera technology, modest media-printing capabilities of the day and operating circumstances, you could argue that the results produced are still remarkable. The contrary point is that many shots lack sharpness or suffer from exposure issues and, frankly, in any comparable situation today, would probably head towards the rubbish bin. Capa's shot of the dying militiaman carrying a rifle in the Spanish Civil War is stunning but unsharp, while his many pictures of the British Normandy landings similarly lack good focus. Cartier-Bresson's street scenes taken with his expensive favourite Leica are not always crisp, either. Acclaimed shots by Associated Press cameraman Nick Ut, showing injured children fleeing after a napalm bomb attack in the Vietnam War, tell a shocking story, but they have obvious misfocusing resulting from their rapid capture.

In each of these situations, speed of reaction or skilful instinct was probably vital in securing the desired picture or missing it, especially when surroundings were stress-related. In the circumstances, a majority of people might say it is better to have a picture, whatever the technical flaws, than to have no picture at all.

Recent examples of opportunity shots during crisis moments have shown how the power of instant coverage can convey harrowing realities. Television reports often feature mixed images from mobile phones to deliver a headline message despite quality issues. Is this a fair comparison with earlier generations of photography where technical clarity seemed subordinate to the visual delivery? And does it matter when a message reaches the audience quickly if it is through an imperfect technical delivery?

Pundits often talk about the need to strike the right balance between visual delivery and technical control. However, I cannot recall when a modern events picture was last published because the visual impact simply overpowered any technical shortcomings.

Applauding iconic works of others, while accepting certain shortcomings, is a matter of personal taste, and in the wide world of photography, tastes vary greatly.





DREW BUCKLEY

Drew Buckley is a full-time professional wildlife and landscape photographer. He regularly contributes to magazines, books and websites. He also runs various workshops on wildlife and landscape techniques in Pembrokeshire and West Wales. In 2012, one of his landscape images was highly commended in the British Wildlife Photography Awards.

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PHOTO INSIGHT

Wildlife photographer Drew Buckley discusses his unusual and strikingly graphic shot of a stag in silhouette at Glen Etive in the Scottish Highlands

WHEN I was young, I had a set of Time Life books and my brother was heavily into wildlife and cameras. Over time, I absorbed his interests. I've always lived in areas where I've had to co-exist with wildlife, such as foxes and badgers. If you live in the country and you're not bowled over by the beauty of wildlife, then you're really not opening your eyes wide enough. I think that even if I didn't have a camera, I'd still go out and engage with the natural world. However, thanks to photography, I'm able to connect to my subjects and then, through the presentation of my images, inspire that connection in others.

This shot was taken during a trip that was one part holiday and two parts photography trip. I had gone with a couple of friends to Glen Etive, which is in the Highlands of Scotland. It's a well-known location for deer and, as such, offers some great opportunities to get striking shots of these amazing creatures. It's a location that has been shot many times before, so every time I go there I have to look for something different.

On this day, it was particularly nice due to the abundance of snow on the higher peaks. We drove along for a while, keeping our eyes peeled for interesting things to shoot, and soon came upon a herd of deer. When we saw them, we parked the car and made our way round to intercept them. The deer in this location aren't exactly tame, but they are relatively used to the presence of people. A lot of photographers go to this location and over time the animals have adjusted to seeing people stalking around. That said, they'll still make a run for it if you get too close, so you must take care not to frighten them.

I set myself up to get some shots and then noticed this lone deer away from the herd. The light wasn't the best I could have hoped for, but as the shot has been converted to black & white and was tweaked slightly in post-production, it didn't matter.

One of the things that's important about this image is the context – the surrounding environment. A lot of people tend to use a long lens in their wildlife photography. Obviously, that gives you a tight crop and allows you to focus right in on the subject. However, if you're using a wider lens you can include the animal's habitat and therefore

provide a sense of narrative; you can learn more. That said, on this occasion I opted to use a 300mm f/2.8 lens with an extender on a Canon EOS 5D Mark III. Using this lens and a shallow depth of field – f/5.6 in this shot – I was able to isolate those parts I wanted in focus, which made it easier to capture the stag as a silhouette. It created depth, but there's still enough information in the background to recognise the background as snowy rocks. Then, in the foreground, we have the grass ridge.

This is quite an unusual, graphic image. All things considered, it's not often that you'll see a wildlife shot like this. Rather than being a wildlife document, it's closer to being a fine-art print. That's what I mean about going to familiar locations and trying to find something new. I wasn't able to previsualise this shot at all. I was mainly going for the stance of the stag and I was waiting for it to turn its head. Thankfully, the deer I was focusing on had a great set of antlers so this is the shot I came away with.

I was dealing with late-afternoon light when I took this image. The light had almost disappeared, meaning that there was barely any detail in the original image of the stag. Once the image was converted to black & white, the deer became pretty much a black shape. I used the Burn tool in Lightroom to remove any spots of detail.

Deer are such incredibly photogenic subjects. The red deer is Britain's largest land mammal, and as a result, they inspire a real reverence among nature enthusiasts and photographers. Capturing deer in the right setting can bring out the solitary and majestic nature of these amazing creatures. Stags in particular are a real symbol of the Highlands.

I'm off to photograph black grouse in North Wales next. It's part of a wildlife book I'm helping to produce. It focuses on wildlife around Wales and each chapter depicts a different month. With each month we'll focus on a different location containing a particular animal species or flowers. So far, we've done puffins and seal pups. We're slowly working our way around the country. It's a project that's really got me out visiting places I wouldn't normally go to at particular times of the year. It just goes to show what the UK has to offer wildlife photographers – it's pretty extraordinary. **AP**

To see more of Drew's images, visit www.drewbuckleyphotography.com

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Together with the 6mm f/2.8 lens, this is the widest of the Fisheye-Nikkor lenses, with an angle of view of 220°. With its 6mm focal length and extremely wide coverage, subjects slightly behind the camera will also be included in the image. There are six filters on a rotating turret built into the lens: L1A (Skylight), Y48 & Y52 (light and medium yellow), R60 (Red), XO (green) and 056 (orange). The aperture range is: f/5.6 to f/22. There are 9 elements in 6 groups. Weighs: 430g. Apparently, the 6mm Fisheye-Nikkor was originally produced as a survey lens for the National Arctic Survey to take pictures of the whole sky and cloud formations unhindered. First production: January 1969. Our research suggests that serial numbers began with 656001 (excluding five prototypes); this example is 660099. The lens is complete with front and rear caps and separate optical finder (also with cap) EXC+ £25,000.



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NON-CIRCULAR SPOT REMOVAL



MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 5 Book*, *Adobe Photoshop CC for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.



Martin Evening's Retoucher's Guide

Martin Evening explains how to apply non-circular spot removal in Lightroom/Camera Raw to rid your images of distracting elements

CAMERA Raw has come a long way from its early versions, when all you could really do was edit the tone and colour before opening the image in Photoshop to carry out any further retouching work. The latest versions – Camera Raw 8 and Lightroom 5 – now feature non-circular spotting, which means you can now apply brushstroke-type steps using the Spot

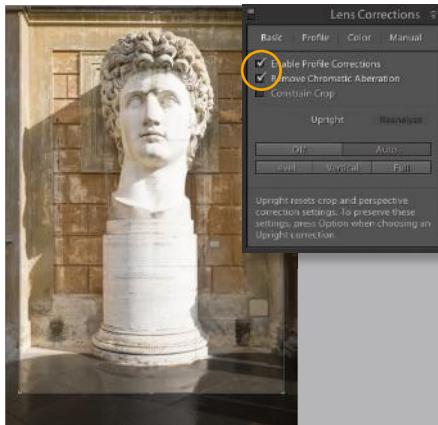
Removal tool to retouch out blemishes and other distracting features from an image. You can paint accurately over objects and successfully remove almost anything, such as poles and wires. This would have been impossible to do in earlier versions of the software.

The way it works is that when you select the Spot Removal tool, you click and drag

to define the area to be removed. When you release the mouse (or pen stylus), a source area of the same shape is auto-found to sample from and repair the destination area. In Lightroom, you can click the forward-slash key (/) to instruct the program to keep auto-searching to find alternative areas to sample from. So, if the first selected area doesn't look good, press the forward slash key to see if a better area can be found. If repeated pressing doesn't help, you can ultimately click and drag either the source or destination pins to manually relocate the source or destination



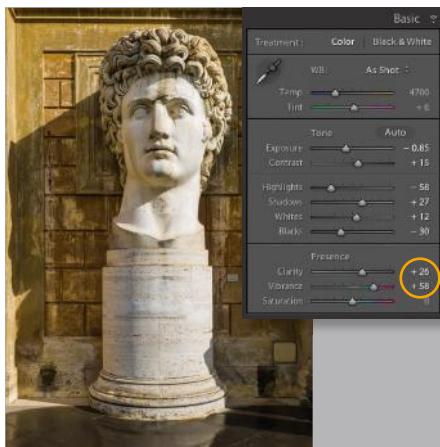
1 This shows the original photograph that I shot of the statue of Gaius Julius Caesar Augustus at the Vatican Museums in Rome, Italy.



2 The first thing I wanted to do was to correct the perspective in the photograph. To do this, I went to the Lens Corrections panel, checked the boxes to Enable Profile Corrections and Remove Chromatic Aberration, and also clicked on the Auto button to apply an Upright correction.



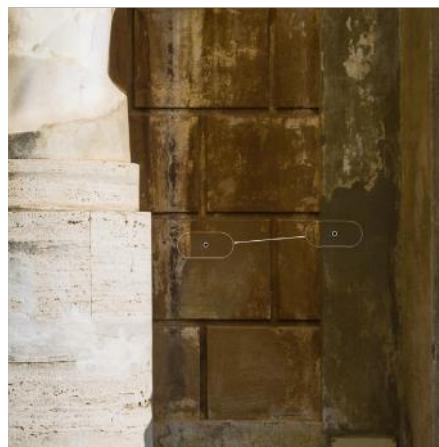
3 I cropped the image, then went to the Basic panel and applied some tone adjustments to improve the tone contrast and darken down the image, while aiming to just clip the highlight and shadow points.



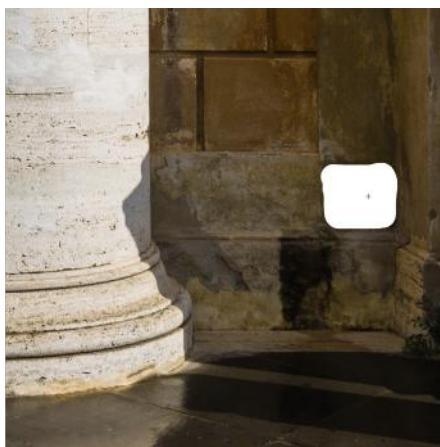
4 The edited result still looked a little washed-out, so in this step I went to the Presence section of the Basic panel and boosted the Clarity and Vibrance to produce a more saturated colour image with extra midtone contrast.



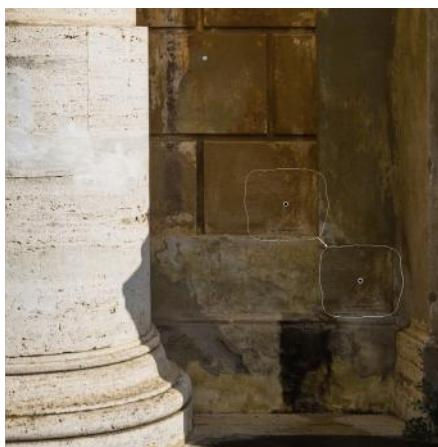
5 I then selected the Spot Removal Tool, selected the Heal mode and clicked and dragged to apply the brush spot shown here to remove the placard on the wall behind the statue. With the Heal mode, the edges of the retouching are smoothly blended with the surrounding areas.



6 Sometimes the auto-selected source area used to repair the destination area may not work perfectly. If this is the case, you can now, in Lightroom 5, click the forward-slash key (/) to instruct Lightroom to auto-select from a new source area, and keep clicking until you are satisfied with the outcome.



7 I then turned my attention to the wall plate in the bottom-right corner of the picture. With the Spot Removal tool still active, I clicked and dragged to paint over this to define the area to be removed.



8 I again repeatedly pressed the forward-slash key (/) to explore other auto-source options until I found a result that looked good. Of course, I could also override this by dragging on the pin inside the source brush spot to manually define the area to clone from.



9 Finally, I went to the Effects panel to apply a darkening vignette to burn in the corners of the photograph. I find it helps here to drag the midpoint slider slightly to the left and drag the Feather slider to the right to obtain a nice soft vignette effect.

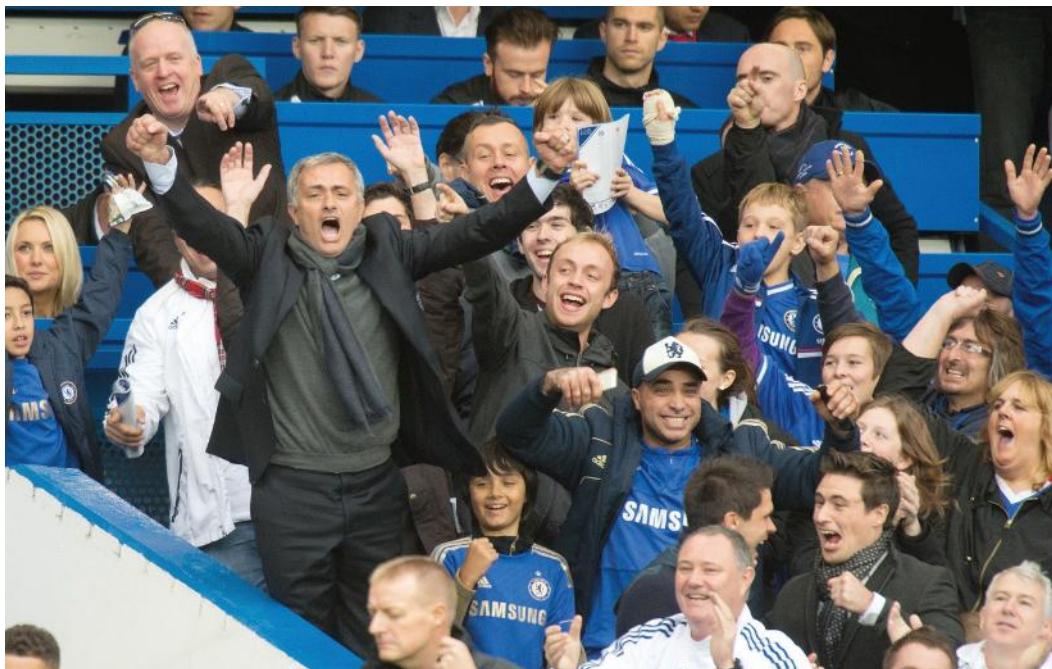
This sporting life

Mark Pain explains how he went from shooting his local basketball team to becoming an award-winning sports photographer. He talks to **Phil Hall**





Men's Team Pursuit
Nikon D3,
70-200mm,
1/15sec at f/8,
ISO 200



ALL PICTURES © MARK PAIN

HAVING been crowned Sports Photographer of the Year in 2011 and Olympic Photographer of the Year 2012, Mark Pain is at the top of his game. With more than 25 years' experience, Mark's enviable front-row position at the world's top sporting events stem from his fascination with the way different shutter speeds changed the look of his pictures, after being given an SLR when he was about 13.

'I can remember going to London's Battersea Helipad, taking pictures of the helicopters taking off and writing down the shutter speeds for the different frames, so that when the negs came back I could see how it would freeze them,' explains Mark. He then started photographing sports at his school and got a part-time Saturday job at Jessops, although it was a letter to *Autosport* magazine that saw things really take off.

Top: Tiger Woods
Nikon D3,
70-200mm,
1/1000sec at
f/2.8, ISO 640

Above: José
Mourinho
Nikon D4, 400mm
with 2x converter,
1/500sec at f/5.6,
ISO 1600

'As I was quite interested in Formula 1, I wrote a letter to *Autosport*', he says. 'I can't remember exactly what it was about, but I got a reply from a guy who wrote for *Revista Carrera Autosport* in Peru, asking if I'd like to take some pictures for his magazine. It's incredible to think about it now, but he got me accreditation to pretty much any motorsport event, including Formula 1. I have fantastic memories of going with a school friend to the San Marino Grand Prix in Italy. Travelling by coach, we had full pit access – in fact, access to everything – and that's what got me going, really. It was an incredible buzz.'

Mark also started to shoot his local basketball team, as well as matches at Wimbledon Football Club, and he soon found he had a knack for focusing quickly with a manual-focus lens. 'While you'd pretty much

know where a car was going to be, shooting basketball or football was far harder,' Mark says. 'I found myself being quite good at it, though. You had to follow and focus manually to be a sports photographer, and to this day my two or three years photographing basketball really helps.' It also meant there wasn't the same level of swapping between systems as we see now, with Mark recalling that as 'Canon and Nikon lenses focused in different directions, all your ability to manually focus quickly would be shot to bits if you changed systems.'

MAKING THE BREAK

While shooting football, Mark began to build up a portfolio so he could approach the picture editors at national newspapers. Once he started to get a few jobs with the newspapers and freelance work for the

FAVOURITE SHOT

WHILE a picture of Tiger Woods chipping a ball directly towards the lens is perhaps Mark's most famous shot (see above left), it's not the image he's most proud of. That's reserved for shots he's had to work a little bit harder for.

'The Tiger Woods shot was down to a good reaction by me, whereas I get more satisfaction by seeing a picture and then setting out to capture it,' he explains. That is exactly what happened with one of his favourite shots of a diver at the Olympics, caught mid-roll with the spray showing its trajectory.

Having seen the shot he wanted, Marks says, 'I went back on a practice day when the conditions were more favourable, which meant I could shoot from a side angle. This allowed me to get a completely black background with no unwanted distractions and a shot with much more impact.'



Allsport sports agency (now part of Getty), he soon realised he had to make a choice between working for a newspaper or an agency. 'I went down the newspaper route – it's nice working with a journalist on a story,' says Mark. 'I especially like working for *The Mail on Sunday*, where 80–90% of the pictures in the paper aren't taken on a Saturday afternoon, which means you get to do features in the week.' Now chief sports photographer at the paper, it's a balance of sporting events and features that Mark loves. 'I love shooting with lighting outdoors,' he says. 'It really adds an extra dimension. I use Profoto portable lights with battery packs and it enables me to get those deep-blue skies and lovely movie-type stills.'

However, time is usually at a premium, with Mark often only getting a few minutes to photograph



MARK'S KIT

MARK carries an extensive selection of Nikon kit, with pro-spec DSLRs and exotic lenses in his kit bag. 'Until recently, it's been a mix of D4 and D3S models, but it's now D4S, D4 and D3S cameras,' he says. 'It might be time for a clear-out soon!'

'My main lens is a 400mm f/2.8. Then I'll have a 70–200mm f/2.8 on another body and, just in case somebody comes really close, another body set up with a 24–70mm f/2.8. I'll also have a body with a wideangle lens positioned behind the goal triggered via a PocketWizard [remote trigger]. I set up the trigger on my 70–200mm, so when I'm shooting someone trying to score a goal the remote camera also captures the shot.'

All this kit is lugged around in Think Tank rolling

bags that also accommodate a Gitzo monopod, a MacBook Pro laptop and what's becoming an increasingly essential piece of kit for a sports photographer – a Nikon WT-5 wireless transmitter. This allows Mark to transmit images straight to his laptop or to a server so the picture desk back in London can see them straight away. 'You can put some basic information into the camera before you start shooting,' says Mark, 'but you can't be too specific about what's happening in each shot.'

It's also a help that most stadiums provide dedicated wireless hotspots just for photographers. As Mark explains, 'While Wi-Fi dongles are handy, when you're sitting in a stadium with 50,000 other people it soon drops off, so dedicated wireless hotspots allow us to transmit larger files much easier and quicker than we've been able to do in the past.'



 his subject at the end of an interview. 'It's a question of knowing your camera, knowing your lights, knowing what they can achieve in the lighting available and knowing the power settings that are likely to work, so as soon as you've got them in position you're ready to shoot.' For these feature shots, Mark always has an idea of what he wants the shot to look like, although he has to consider the news angle that's often involved.

Mark also has to think about this news agenda when he's shooting sport and the flexibility of working for a newspaper offers him that freedom. As Mark points out, 'at some grounds, a lot of it is about the manager', so while the other 30 photographers that day will be focused on getting the goal shots, Mark can focus his attention on the bigger story of the day. With Chelsea manager José Mourinho getting sent to the stands recently, Mark used a 400mm lens with a 2x converter and trained his lens on him for the whole game (see page 24).

'I knew that Mourinho was the story,' explains Mark. 'You've got to have a nose for what the story will be and the picture is really made by all the fans around him that you never normally see, as he's usually down in the dugout with his coaching staff. You have to react to what happens in front of you, but you also have to have a news hat on as well.'

As for his favourite sporting subject to shoot, Mark says, 'We're really lucky in Britain, as we have so many different sports you can shoot, and the way the British weather works means it's divided up into winter and summer sports'. While 90% of

Usain Bolt
Nikon D4, 400mm,
1/1600sec at f/2.8,
ISO 1600

what Mark shoots is Premier League football due to reader demand, he finds it 'hugely refreshing at the turn of Christmas, when the Six Nations rugby union tournament starts, and then events like the Cheltenham Festival, before golf, cricket, tennis and Formula 1 come along in the summer'.

For Mark, though, football is still the most exciting sport he shoots. 'It's the most difficult thing to photograph and the biggest challenge,' he says. 'Everything about it now is on steroids, but we're being pushed into more extreme positions because of the TV cameras, so our position is becoming compromised.' This means that at some grounds Mark has to take different types of kit with him. 'We all started out with a 300mm f/2.8 lens, but because we've got pushed further and further out on bigger grounds, my main lens is a 400mm f/2.8.'

STARTING OUT

Mark's advice for anyone hoping to start shooting sport is something that often gets overlooked. 'The first thing I'd do as an amateur – and it's a bit mundane – is to get some public liability insurance,' advises Mark. 'If someone charges into you, injures themselves or hits your cameras, basically you're covered. It sounds pretty boring, but when you approach a press officer or an organiser asking for permission to photograph an event, if you have that in place it shows great willingness and professionalism. It also shows that you've made that thought process and are taking what you're doing seriously.'

Get this in place and Mark reckons you'll be surprised how much leeway it

gives you and, more importantly, those controlling accreditation are 'more likely to trust you with the privileged position that they give you'.

Once you're at the ground or venue, the first thing Mark recommends doing is a recce, as one of the most important things about sports photography is choice of background. 'You really need a good clean background to give the most impact to your shot,' explains Mark. 'An average picture can be improved massively by having a really clean background and a good picture can be ruined by a distracting one. For instance, at some football grounds and sporting events, you'll have ambulances parked nearby as a safety precaution, so you want to avoid any distracting issues like that. Get to your venue early to see what works best.'

While they can be a big investment, Mark also believes that if you want to shoot sport seriously with the aim of getting into it professionally, a 300mm f/2.8 lens is a must. 'I don't know any top sports photographer who, at some stage in his or her career, hasn't had a 300mm f/2.8,' he says. 'Save up and get a good prime telephoto lens over and above a zoom.'

Mark feels that shooting sport is totally reactionary. 'It's all down to what happens in front of you,' he says, and while strides in technology over the past 5-10 years have made it a lot easier for anyone to get a good shot, it's the consistent quality that's important. 'Having to do this day in, day out, and perform at the top of my game, is the difference between a top sports photographer and someone who takes sports pictures,' adds Mark. **AP**

To see more of Mark's images, visit his website at www.markpain.com. To find out about Mark's Sports Photography School, visit www.sportsphotographyschool.co.uk

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IN THE first round you took to the streets. Now, for round 2, it's time to embrace nature with Animal Planet – pictures of animals going about their lives, be it a portrait or the ultimate wildlife action shot.

With camera equipment getting more affordable and compact cameras boasting impressive zooms, wildlife photography is becoming more accessible.

You don't have to travel a million miles for this category, as your pets can make the perfect subjects. They're always around, they trust you and you can take as many photos of them as you like before you get that magic shot.

It's not just about pets, though, as there's a fantastic array of wildlife on our doorstep that is just as interesting as a lot of the exotic species around the world. Spring is a fantastic time to get out and about looking for wildlife, with brown hares boxing in the British countryside, frogs spawning in your garden pond and birds beginning to pair up, to name just a few of nature's spectacles going on now.

Try to capture the personality of your subject. Show us something we haven't seen before, or something we have seen but in an entirely different way. Don't be afraid to be creative – be inspired!

HOW TO ENTER

For information explaining how to enter, follow the link at the bottom of this page. Please use your full name as the file name and paste the disclaimer into the body of your email if you are sending your entry to us electronically. We also need to know where and how you took your image, plus the camera and lens used with aperture and focal length details. Remember to include a telephone number and your postal address so we can contact you if you win.

PLAN YOUR APOY 2014 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Street Life	Street photography	1 Mar	28 Mar	26 Apr
Animal Planet	Pets and wildlife	5 Apr	25 Apr	31 May
World in Motion	Action/movement shots	3 May	30 May	28 June
By the Sun and the Moon	Portraits in natural light	7 June	27 June	26 July
Dawn & Dusk	Landscapes in dawn/dusk	5 Jul	25 Jul	30 Aug
Macro World	Insects, flowers and plants	2 Aug	29 Aug	27 Sep
In a Faraway Place	Travel photography	6 Sep	26 Sep	25 Oct
The World in Black & White	Monochrome images	4 Oct	31 Oct	29 Nov
Kept in the Dark	Night photography	1 Nov	28 Nov	20-27 Dec
Building Blocks	Architecture exteriors	6 Dec	26 Dec	31 Jan

How to enter via email: For full details of how to enter via email and for terms and conditions, visit www.amateurphotographer.co.uk/apoy14

THIS MONTH'S PRIZES



1st prize

The first-prize winner will receive an Olympus OM-D E-M10 with a 14-42mm EZ Pancake zoom, a 45mm f/1.8 portrait lens, a 40-150mm zoom, a 9mm fisheye lens, a macro adapter and a street case in which to carry it all. That's a total retail price of £1,200. The E-M10 has a 16.1-million-pixel, four thirds-sized CMOS sensor and a TruePic VII image processing system. The 1.44-million-dot EVF displays a 100% field of view and has a 120fps refresh rate. The 14-42mm EZ Pancake zoom lens is the most compact pancake

lens and has a maximum shooting magnification equivalent of 0.45x in the 35mm format. The 45mm f/1.8 portrait optic is ideal for low-light portrait work without flash. The 40-150mm zoom has high-speed AF and MSC technology, and the 9mm fisheye lens is ideal for capturing wide angle scenes.

2nd prize

The second-prize winner will receive an Olympus PEN E-PL5 camera plus a 14-42mm and 40-150mm twin-lens zoom kit worth £500. The E-PL5 offers serious image quality with its powerful

16.1-million-pixel sensor and a new OM-D component in the TruePic VI image processor. The camera has lightning-fast autofocus, a touch-sensitive LCD screen and full HD video.

3rd prize

The third-prize winner will receive an Olympus Stylus SP-100EE Ultra Zoom camera, with an impressive 16-million-pixel sensor and 3in LCD screen. The camera includes a handy autofocus lock so you need never lose a shot due to fuzzy focusing. The camera also features a 50x optical Ultra Zoom lens with a focal length ranging from 24mm to 1,200mm, and built-in Dot Sight to make it easier to focus precisely on distant subjects.



Why not try...

Some suggestions from **Luke Massey** to help you get started shooting captivating pets and wildlife images

BE CREATIVE

Everyone loves a perfectly sharp and clean image, but don't be afraid to experiment. Animals move, so why not try to show this? You can knock down your shutter speed and pan as a flying bird or your dog running to fetch a stick moves across the frame. Sometimes you don't even need to pan. Keep your shutter speed low and let the subject move through your frame. For example, a flock of gulls at your local park moving around at 1/20sec can create all kinds of brilliant shapes.

Using a slow shutter speed also gives you a lot more opportunities. You can shoot in low light, so when it's miserable and grey you can still get out and shoot. If it all goes to plan, you should get some fantastic and different results.



CHARACTER

Animals have character, so show it. Every so often their personality reveals itself, such as when your dog gives you a certain look as it eyes up your steak for its dinner. Capturing these moments makes a big difference and helps the viewer connect with the image.

Capturing a commonly seen image in a different way is often the best way to get your picture noticed. How many shots have you seen of a dog catching a ball? Hundreds, but how many shots have you seen from the ball's perspective?



ALI PRICE © LUKE MASSEY

DON'T DISCRIMINATE

Common, so-called boring animals are often overlooked in favour of the rarer, more exciting creatures, like kingfishers and big mammals. These rarer animals are fantastic, but they're often a lot harder to photograph. You can spend many hours waiting or stalking them in return for little or no reward.

Common animals like ducks at your local pond are always there



and they're often used to humans. All the hours you may have invested trying to capture that one shot of a rarer specimen could have been spent focusing on something more common. Spend a little time with swans, for example, and you'll soon see how interesting they can be, such as that moment when they fight over the crust of bread floating across a pond. It's an action shot that will prove way more exciting than a kingfisher perched on a branch. Just because something is common, it doesn't make it any less attractive to photograph.

PLAY WITH THE LIGHT

Light, be it natural or artificial, is an important factor in all forms of photography. Light is there to be played with, whether there's a lot of it or hardly any at all. Make the most of it. Light has the ability to transform an image and a subject. A crow can go from a dull black to being covered in a shimmering petroleum sheen when it catches the light.

As a wildlife photographer, the best times for me are dawn and dusk. As the sun rises and sets, in

the right conditions you should be rewarded with some beautiful light. The added bonus is that this is when many animals are most active.

Don't be afraid to shoot into the sun – just don't make the mistake of looking at the sun down the barrel of a lens! Shooting into the sun can give you some amazing rim-lighting around your subject.

Of course, always keep an eye on the weather. Just before a storm hits, you can be treated to some amazing light. Subjects lit up with golden light against moody skies give a fantastic shot.

GET LOW

Don't be afraid to get down and dirty. Embrace the mud! Getting low must be one of the simplest and easiest ways of improving your



wildlife photography.

Just by dropping a metre, you have a completely new view of your subject – plus, your images will be more intimate.

Getting low means you can often get closer to your subject. Your shots will also be more natural. Try walking straight at an animal and it will often run away or become more alert. By getting down to the animal's eye-level, you become less of a threat and, in a way, enter their world. Your subject will relax and you can move steadily closer. When your subject is relaxed, it's also more likely to exhibit natural behaviour.

RULES 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2,700-3,000 pixels along its longest dimension, an unmounted print (max size 210x297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If IPC has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but IPC, Olympus and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering this competition you grant permission to IPC, Olympus and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in IPC's Amateur Photographer magazine and on IPC's and Olympus's websites and social media should they be selected to promote the competition. 8. You grant IPC and Olympus the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by the correct entry form with all sections completed. A photocopy of the entry form will be accepted. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stamped SAE of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of IPC Media, Olympus and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted about how to claim their prize, although entrants who live outside the UK who win a prize will be liable for any local customs charges and enter at their own risk. Olympus has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prizes. The overall first prize for the APOY 2014 competition will be to win Olympus products to the value of £5,000 RRP as at the date of notification. 15. Prizes are subject to Olympus standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entrants on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. The overall winner must choose his or her prize within six weeks of being notified. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. IPC, Olympus or their associated group companies shall not be liable for any failure to supply the prizes where such failure is caused by any supervening circumstances outside its control which amount to force majeure and which without the fault of either party renders performance impossible or incapable of satisfactory execution. 23. These rules are governed by the laws of England and Wales and any dispute in relation to them shall be subject to the non-exclusive jurisdiction of the English courts. 24. This competition is owned and run by Amateur Photographer/IPC Media and all competition terms and conditions are bound by Amateur Photographer/IPC Media rules.

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Living dolls

To coincide with a new retrospective of **Bob Carlos Clarke's** career at London's Little Black Gallery, **Andrew James** takes a look back at the controversial photographer's career

THE WORK of British photographer Bob Carlos Clarke was always designed to provoke and stimulate debate. Playing with darker themes of desire, his images sizzle with an intriguing sexual tension.

Carlos Clarke's death in 2006, aged 55, prematurely brought to a close the controversial but successful career of a 'fashion' photographer who flirted shamelessly with fetish and erotic themes. The violent and tragic manner of his death – throwing himself in front of a train at Barnes station in south-west London – was perhaps an inevitable ending to a troubled life that loved to shock through imagery.

Born in Cork, Ireland, Carlos Clarke was a provocative, wild and highly creative individual. Unsurprisingly, he was dubbed 'the British Helmut Newton' and it doesn't take much scrutiny of his work to figure out why. Helmut Newton's highly stylised black & white photographs had already blurred the line between fashion and eroticism – a tightrope Carlos Clarke enjoyed tiptoeing throughout his career. Indeed, Carlos Clarke once interviewed Helmut Newton for an article in *Amateur Photographer*.

But to pigeonhole Carlos Clarke only as a provocateur and creator of sexually charged imagery is wrong. He was a highly accomplished portrait photographer, taking iconic images of celebrated rock stars, such as Mick Jagger, Ronnie Wood and Elton John. He also turned his eye to advertising photography, shooting for Levi's, Volkswagen and even the Alliance & Leicester Building Society. His black & white photos of celebrity chef Marco Pierre White for White's cookbook *White Heat* further displayed a different side to Carlos Clarke's ability. While his signature style is still evident, he adapted his approach to give more of a photojournalistic edge to many of the images.

He also shot still-life images, choosing simple subjects such as cutlery on which to work his brand of magic. Many of the items he photographed were collected from the Thames at low tide. He'd walk along, picking items such as knives and even guns out of the black mud. Some of the cutlery he found was, he believed, deposited in the river when the pleasure boat *Marchioness* sank after being





Images such as 'Automatic' clearly demonstrate why Carlos Clarke was often referred to as the British Helmut Newton

struck by a dredger in August 1989, drowning 51 people.

He clearly found inspiration in photographing these found objects, all of which had an unknown past that made them more intriguing in Carlos Clarke's creative mind. He would take a similar approach in his hunt for models. Rather than working exclusively with professional models, he liked to discover raw talent in clubs and work with someone fresh and exciting. Some of his finds went on to forge careers as professional models. Undoubtedly, it was the

'Carlos Clarke's tongue was firmly in his cheek when he created much of this series'

unpredictable and dangerous element of this approach that most appealed to him.

While it is eight years since Carlos Clarke's death, his work is still very much in demand and The Little Black Gallery will be presenting his Living Dolls series from mid-May. It is timed to mark the 10th anniversary since his final exhibition, Love-Dolls Never Die. The new exhibition naturally includes

several images from the 2004 show, some additional iconic pictures from his back catalogue and a further 18 classic black & white photographs.

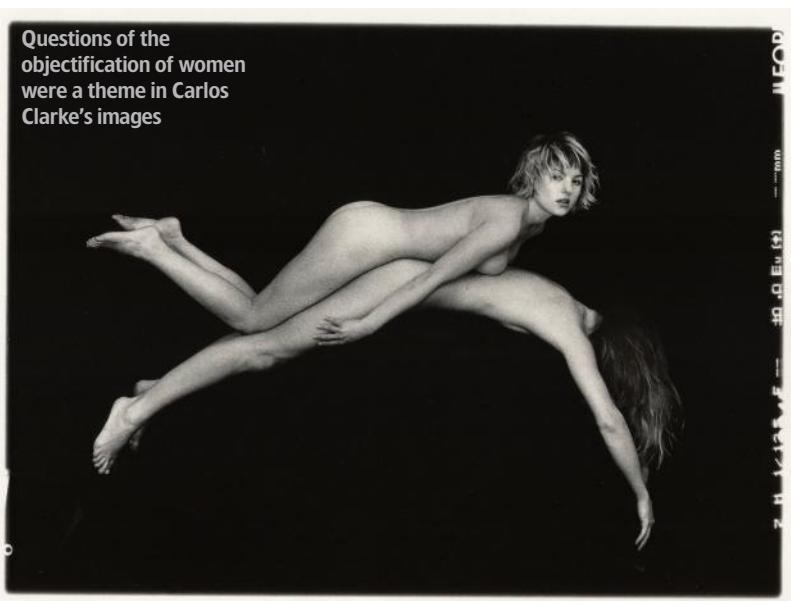
The original Love-Dolls Never Die series was Carlos Clarke's first and only foray into digital. While the images weren't actually digitally captured, they were highly manipulated to create a collection of fantasy women. For example, he presented us with a rubber-clad, raven-haired 'Stepford wife' with that most domestic offering of all, a drink of tea in a plain white cup and saucer.

The new Living Dolls exhibition features these images and poses the same questions around how women are objectified. Perhaps ironically, given a career built upon the premise of photographing women in a sexy way, Carlos Clarke's take on his Love-Dolls series was somewhat different. He wanted to turn the mirror towards the practice of heavy retouching of the female form, whether under the surgeon's scalpel or as the handwork of a digital artist.

Carlos Clarke's tongue was firmly in his cheek when he created much of this series. The topless Barbie Doll lookalike matched with a Nokia mobile phone (top far right) or the still life of an iron, complete with steel knife protruding like a unicorn's horn from its handle, are thought-provoking, amusing, and slightly disturbing in equal measure.

You will also be treated to the sight of

Questions of the
objectification of women
were a theme in Carlos
Clarke's images



Bob Carlos Clarke
was never short
of high-profile
models, such as
in this image,
called 'Dita Doll',
featuring burlesque
star Dita Von Teese



actress Rachel Weisz in a gleaming rubber catsuit, placed next to a plastic bottle of washing-up liquid with the word 'Vice' written boldly across the front (above far right). Meanwhile, burlesque star Dita Von Teese stands on a podium dressed in corset and stockings, one hand on her hip and the other clutching a set of kitchen knives (above).

Carlos Clarke's character was turbulent,

exciting and volatile. He couldn't help but pour this explosive mixture into his photography and create images that, while not to everyone's taste, are still remembered and admired. He was an obsessive photographer and printer who wanted to ensure his legacy was images that made people sit up and take notice. There can be no doubt he achieved this aim. **AP**



The Living Dolls series shows Clarke's tongue-in-cheek attitude

EXCLUSIVE PRIVATE VIEW FOR AP READERS

PRIVATE VIEW

Amateur Photographer has teamed up with Olympus to offer readers an exclusive **private view** of the Bob Carlos Clarke exhibition, Living Dolls, for only £10 per person.

Taking place on Thursday 29 May from 6–9pm at the Little Black Gallery, 13A Park Walk, London SW10 0AJ, you will have the opportunity to be among the first to see these rare images from one of the most revered photographers of his generation. You will also have the chance to play with the latest Olympus kit and chat to the AP editorial team.

Places for the private view are limited. To take advantage of this special offer – available only to AP readers – please call 0203 148 4326 or email nadine_thomas@ipcmedia.com.

EXHIBITION

You can enjoy the dark genius of Bob Carlos Clarke through the Living Dolls exhibition that runs from 10 May–21 June at The Little Black Gallery, 13A Park Walk, London SW10 0AJ. Tel: 0207 349 9332. Website: www.thelittleblackgallery.com. Open Tues and Thurs 11am–1pm and 2–6pm, Sat 11am–4pm. Admission free.

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To see more of Bob Carlos Clarke's work, visit www.thelittleblackgallery.com

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ReaderSpotlight



Stewart McKeown

Kent

Back in the days when 15-year-old Stewart and his friends were all skateboarders, he used to love looking at photographs in magazines such as *Sidewalk Surfer*. In fact, he liked them so much that he was inspired to take a few photographs himself. Now, at 29, he has moved on from skateboarding, but photography remains a passion. Stewart likes landscapes that involve water. 'I'm a sucker for reflections,' he explains. 'I enjoy the opportunity to be creative with exposure times.' To see more from Stewart, visit www.stewartmckeown.co.uk.

Blea Tarn

1 There's a lovely compositional contrast here, with the single slender reed stalk framed against the enormous hills behind
Nikon D90, 16-85mm, 316secs at f/10, ISO 200, 0.9 grad, Lee Big Stopper, tripod, remote release

Fairfield Church

2 The gentle curve of the river bank leads the viewer's eye into the shot
Nikon D600, 16-35mm, 0.6sec at f/13, ISO 100, tripod, 0.6 grad



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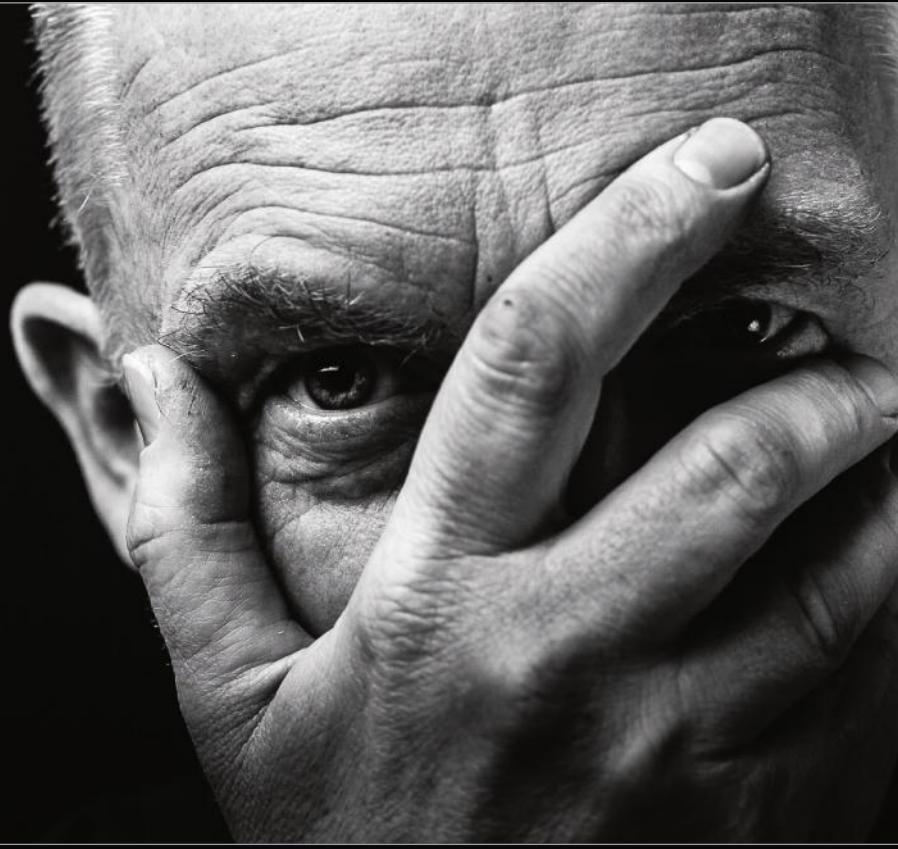
Chillenden Mill

The sunset makes the windmill a silhouette, highlighting its interesting details

Nikon D600, 50mm,
0.8sec at f/11, ISO 100,
tripod, 0.9 grad



1



3



4

Paul's skilful use of studio lighting really shows through on his collection of images, but it's his 'Fish and griddle' shot that caught our eye. It is a simple yet effective still-life study beautifully lit.
Phil Hall, features & technique editor

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2



Paul Clifton Surrey

As he does a lot of work in the studio, it's perhaps not surprising that Paul's favourite thing about photography is light. 'I love the fact that it's a challenge you can never truly master,' he says. Paul's love for photography isn't just technical, though, as he has long been fascinated by people and the challenge of capturing personality on camera. To see more images from Paul, visit his website at www.paulcliftonphotography.com.

Near madness

1 Paul used strong light to bring out the subject's eyes

Canon EOS 5D Mark II, 24-70mm, 1/160sec at f/4.5, ISO 100, studio lights, softbox, white reflector, black backdrop

Taking centre stage

2 The black backdrop is perfect for this shot

Canon EOS 5D Mark II, 24-70mm, 1/160sec at f/6.3, ISO 100, studio lights, softbox, white reflector, black backdrop

Bailey

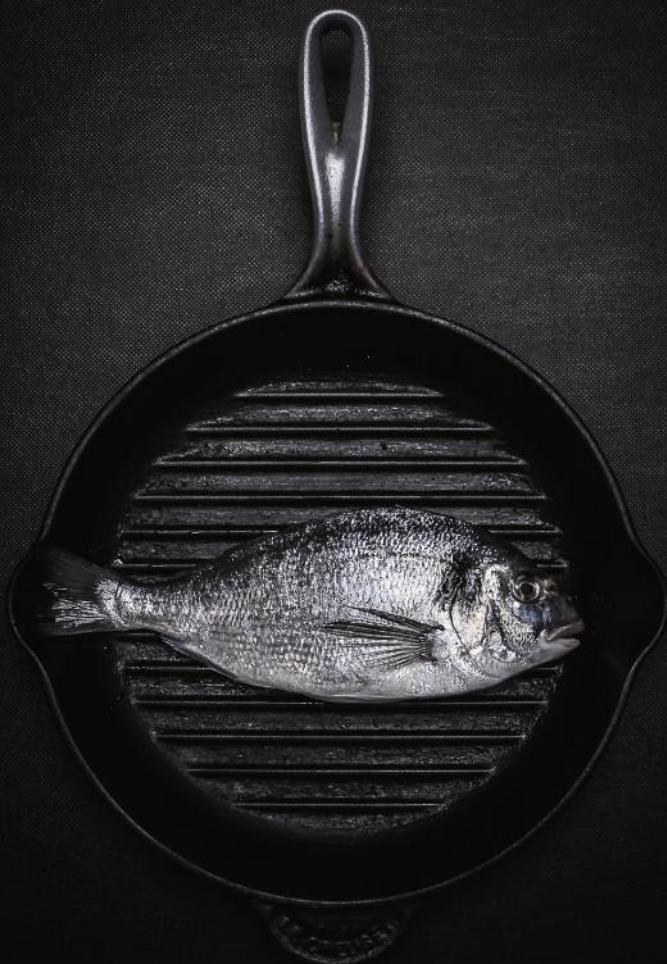
3 The dog's expressive eyes are captured wonderfully in this soulful portrait

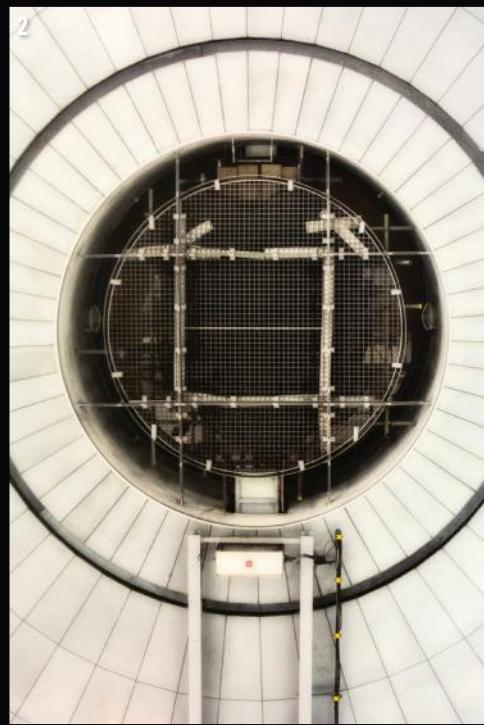
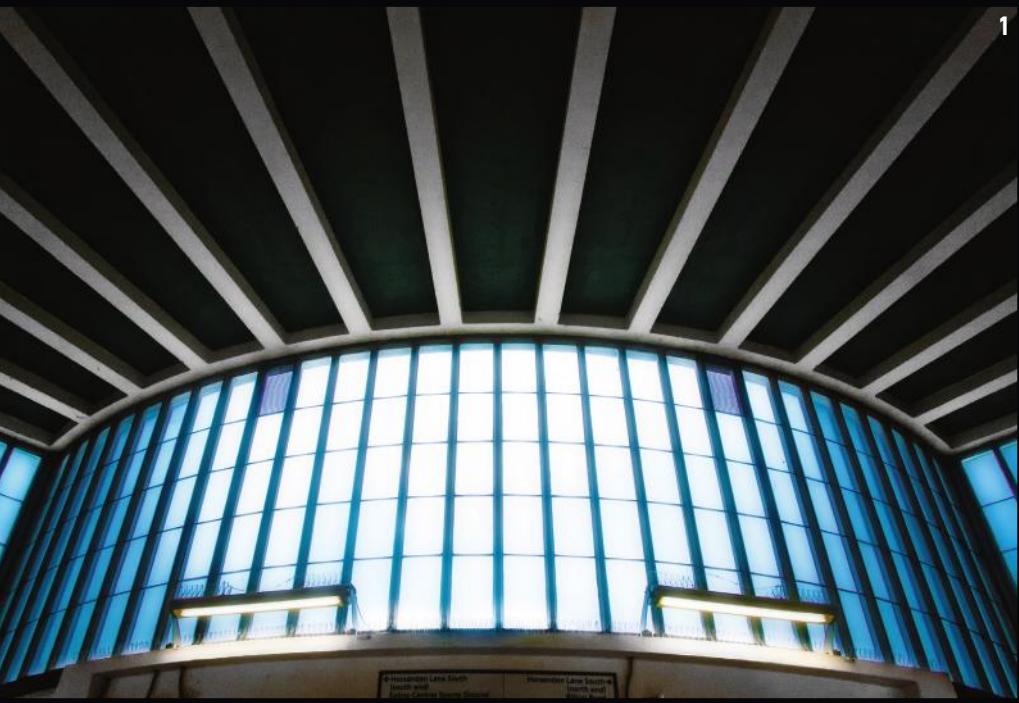
Canon EOS 5D Mark II, 24-70mm, 1/160sec at f/13, ISO 125, studio lights, soft box, white reflector, black backdrop

Fish and griddle

4 This still-life shot has a great deal of texture

Canon EOS 5D Mark II, 24-70mm, 1/160sec at f/8, ISO 100, flash, white reflector





Antony Smith Essex

Antony is currently in the middle of a long-term project to create an artistically interesting image of every single station on the London Tube network. 'My photography is about making the everyday special,' he says. He finds himself inspired by what Ansel Adams called 'image management' – understanding and exploiting the geometric characteristics of the lens. To see more of his images, visit his website at www.antsmith.net.

Perivale

1 Antony did an excellent job of balancing the exposure in this tricky backlit shot of Perivale Tube station

Nikon D2X, 17-55mm, 1/250sec at f/4, ISO 400

Canada Water

2 The graphic nature of Canada Water station ceiling is fascinating. Antony has done well to isolate the key elements

Nikon 1 V1, 10-30mm, 1/20sec at f/3.8, ISO 1600

Archway

3 Antony wanted to capture the labyrinthine nature of London's Tube network with this shot taken at Archway

Nikon D2X, 17-55mm, 1/125sec at f/4, ISO 400

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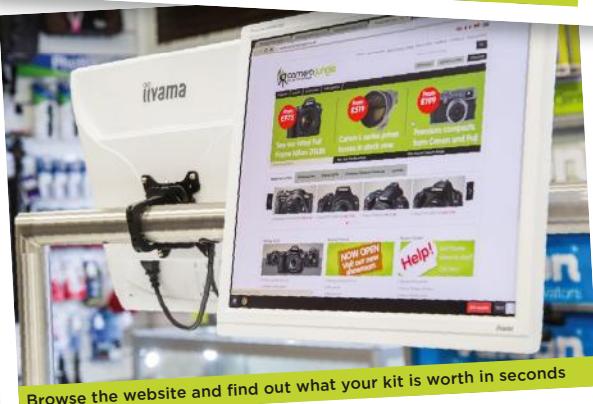
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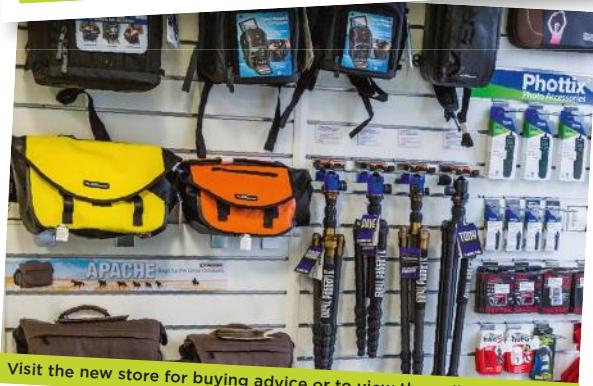
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Appraisal

Expert advice, help and tips from Chris Gatcum



Original

Welder Stephen Wright

THIS construction worker plying his trade (after dark!) is a scene just crying out to be photographed. The buildings and platforms he's working on and around him create stark graphic black shapes, which stand solidly against the rich-blue sky. The darkness is punctured by the sparks from, I assume, his grinder or welding equipment, which explode into the scene like a shower of yellow and orange confetti. The complementary colours of blue and orange are perfectly balanced, as it only needs a small amount of the 'louder' warm colours to counter a large expanse of the cooler hues. The flat black shapes frame this beautifully.

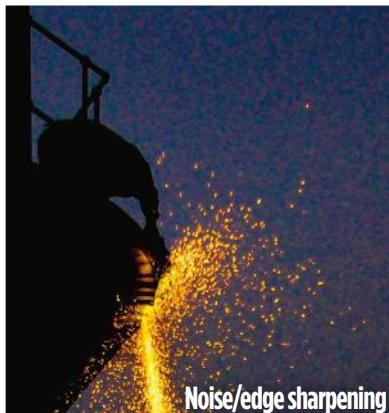
However, while the image works well at a small size, it is affected adversely by noise in the sky and slightly over-zealous edge sharpening when it is enlarged. The former (primarily chroma, or colour noise) could potentially be dealt with using editing software. Selecting the sky (shown here as a red Quickmask in Photoshop) would enable post-capture noise reduction to be applied to that area only. As the affected

area doesn't contain any detail, this could be applied quite heavily to remove the noise, although a little resaturation might be required if the colour – as well as the noise – is reduced.

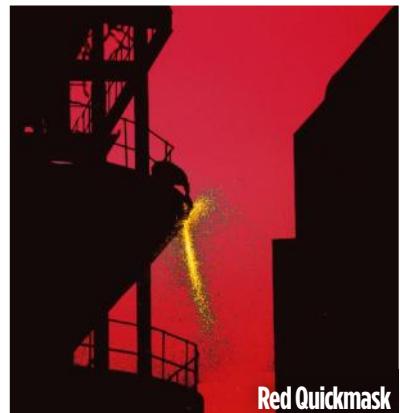
The edge sharpening, however, is unfortunately irreversible, so while the halo that has been introduced along the black edges makes the image appear sharper at

a modest print size (say, 6x4in), at an A4 print size it becomes a noticeable and unwanted distraction. Returning to the original presharpened image and processing it with a lighter touch of the sharpening tool is the only option.

Despite these two issues, this remains a highly atmospheric and eye-catching study. Stephen has done a sterling job.



Noise/edge sharpening



Red Quickmask



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Amateur Photographer's... ICONS OF PHOTOGRAPHY ICONIC PHOTOGRAPHER | PHOTOGRAPH

Alfred Eisenstaedt 1898-1995

Alfred Eisenstaedt was a pioneering photojournalist who believed his job was to 'find and catch the story-telling moment', writes **David Clark**

WHEN the magazine magnate Henry Luce became the owner of *Life* magazine in 1936, he relaunched it as America's first photographic news magazine. Alfred Eisenstaedt, one of the initial four staffers he hired, came to be *Life*'s most enduring photographer. He went on to complete more than 2,500 assignments and shoot more than 90 *Life* covers and, in the process, became one of the world's most celebrated photojournalists.

The success Eisenstaedt enjoyed in his career was far removed from the upheavals of his early life. Born in Prussia in 1898, he was conscripted into the German army during the First World War. In 1918, he was wounded in both legs and couldn't walk unaided for several years. All the other soldiers in his artillery unit were killed.

His father was a Jewish merchant, but all the family's savings were lost in Germany's post-war hyperinflation. To make a living, Alfred worked as a belt and button salesman during the 1920s. Shortly after Hitler came to power in 1934, Germany's growing anti-Semitism forced him to emigrate to the USA, where he began a new life in New York.

By then, Eisenstaedt was established as a freelance photographer and a pioneer in the use of the new 35mm Leica cameras in newspapers and magazines. He had begun working as a freelance photojournalist in 1928, employed by a Berlin-based agency, Pacific and Atlantic Photos, which in 1931 became part of the Associated Press.

In the early part of his career, Eisenstaedt's wide-ranging assignments included picture stories on high-class society gatherings, classical music concerts, or celebrities such as Marlene Dietrich and George Bernard Shaw. He covered more offbeat and humorous stories, including one on waiters in the Swiss resort of St Moritz learning to serve drinks while skating. His assignments also included photographing Adolf Hitler and other Nazi leaders in their rise to power.

After settling in New York, Eisenstaedt



This image: *Life* photographer Alfred Eisenstaedt, photographed by Carl Mydans in 1944

Left: Soldier giving his girlfriend a smothering kiss goodbye at Pennsylvania Station, New York, before returning to duty after a brief furlough, 1944

continued working for Associated Press, but moved to the relaunched *Life* a year later. In the late 1930s, the magazine predominantly featured entertaining news, celebrity and human-interest stories, which perfectly suited Eisenstaedt's approach. 'I always arrive [at an assignment] as a friend,' he later told journalist John Loengard. 'If somebody says, "I don't want to be photographed on this side," I don't do it. I do not photograph blood or war or the homeless. I would not want anyone to photograph me stretched out on the subway steps.'

During the Second World War, Eisenstaedt shot stories that reflected the impact of the war on American people. One of them, from 1944, was a series of images showing American soldiers bidding emotional goodbyes to wives and girlfriends at New York's Pennsylvania Station (see above).

To shoot these images, he used a Rolleiflex 2½in square camera, which he held at waist level. Eisenstaedt was small of stature and good at blending in with the crowd. He stood very still and was hardly noticed by the embracing couples.





© TIME & LIFE PICTURES/GETTY IMAGE

 'I just kept motionless like a statue,' he said in his book *Eisenstaedt on Eisenstaedt*. 'They never saw me clicking away.' His most famous wartime image was taken on VJ Day, 15 August 1945, when he photographed an American sailor spontaneously kissing a nurse in Times Square. The picture encapsulated the nation's celebratory mood.

In the following year, Eisenstaedt covered the aftermath of war. In early 1946, he spent four months in Japan and shot images of the devastated cities of Hiroshima and Nagasaki. These included a moving portrait of a mother and child in front of the nuclear wasteland their home city had become (see above).

After the war, Eisenstaedt continued with his busy schedule of assignments for *Life*. Photo stories on Albert Einstein, John F Kennedy, Ernest Hemingway and Winston Churchill were interspersed with numerous travel assignments focusing on people in their everyday lives.

His combination of determination, awareness, anticipation and a natural eye for a picture produced strong images in almost every assignment. Eisenstaedt defined his role as one in which he had to 'find and catch the story-telling moment', although inevitably his photographs of famous film stars drew the most attention, including shoots with Marilyn Monroe and Sophia Loren.

By 1966, when his one-man exhibition

Witness to Our Time toured the United States, Eisenstaedt was acknowledged as a master of his craft. In the following decades, he continued to produce new work, alongside a steady flow of exhibitions and books showing images from his early career. He later received numerous major awards, including the Lifetime Achievement Award of the American Society of Magazine Photographers (1978). He died, aged 96, in 1995.

Eisenstaedt's character was summed up by *The New York Times* photography critic Jacob Deschin in 1954. 'After 25 years of professionalism,' Deschin wrote, 'he is still an amateur at heart, excited about his medium, full of delight in persons and things and as enthusiastic as a beginner.' **AP**

BOOKS

Eisenstaedt's books *Witness to Our Time* (1966), *Eisenstaedt on Eisenstaedt: A Self-Portrait* (1985) and *Remembrances* (1990) are all currently out of print, but are available second-hand from online booksellers.

WEBSITES

The stories behind some of Alfred Eisenstaedt's *Life* assignments can be read at life.time.com/alfred-eisenstaedt. The excellent 1983 BBC *Master Photographers* interview with Eisenstaedt can be seen on www.youtube.com.

Biography

1898

Born on 6 December in Dirschau, Prussia (now Tczew, Poland)

1906

Moves to Berlin in Germany with his family

1912

Given an Eastman Kodak Folding No3 camera as a birthday present and begins taking photographs

1916

Conscripted into the German army

1918

Wounded in both legs during battle on the Flanders front

1929

Becomes a full-time photojournalist

1935

Emigrates to the United States to escape Nazi persecution

1936

Employed as a staff photographer on *Life* magazine

1945

Shoots his most famous single image, 'VJ Day in Times Square'

1961

Covers President John F Kennedy's inauguration and shoots his official portraits

1966

His major one-man exhibition, *Witness to Our Time*, tours America

1987

Receives the Leica Medal of Excellence

1993

Shoots his last assignment, a portrait session with President Clinton and his family, aged 94

1995

Dies aged 96 on 24 August in his summer home at Oak Bluffs, Massachusetts, USA



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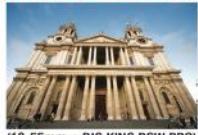
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Fotospeed Have A Pearl Of An Idea...

With consumers on the lookout for more new inkjet papers to plug the gap left by the demise of Ilford Imaging Switzerland, **Fotospeed** believe their new **Photo Smooth Pearl 290gsm** paper is the closest equivalent on the market (*Sample sheets available on request.) and has been developed to ensure that existing Ilford profiles work seamlessly.

Fotospeed Photo Smooth Pearl 290gsm is a natural white, heavyweight and instant dry, resin coated, inkjet paper. The beautiful pearl finish matches that of the widely acclaimed, and now discontinued, Ilford Galerie Smooth Pearl paper; a crisp finish with a superb color gamut. It has a unique ink receiving layer giving an instant dry result straight from the printer. Compatible with both Dye and Pigment ink.

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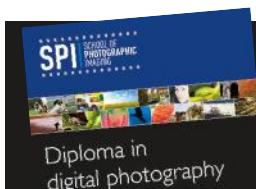
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AP Testbench

Over the next few pages we present this week's **equipment tests, reader questions and technique pointers**



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LACIE'S Fuel is a USB 3.0 1TB-capacity hard drive that has its own built-in Wi-Fi signal. This can be connected to up to five devices at once via the Android/iOS Seagate Media app. Content such as photographs, movies, music and documents can be streamed directly from the hard drive to a smart device. It can also transfer content from your mobile device onto the hard drive and vice versa.

Essentially, the LaCie Fuel features the same functionality as the Seagate Wireless Plus hard drive. This is no surprise, as Seagate acquired LaCie some years ago and now we are seeing LaCie products inherit some of the advanced technology that Seagate has to offer. The only discernible difference between the two hard drives is that the LaCie Fuel has a square housing that is very robust and equally stylish.

I found the Fuel to be incredibly useful for taking my photographic work out and about, as well as being fantastic for enjoying a video or two while on the train. It boosts mobile storage dramatically. Its built-in battery lasts for ten hours, which usually outlasts the device that it is streaming to.

Callum McInerney-Riley

Amateur Photographer
An extremely useful hard drive for photographers on the go

The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Wacom Intuos Creative Stylus £84.99

uk.shop.wacom.eu

INDUSTRY-LEADING Wacom has created a pressure-sensitive stylus for those who need to get work done when they're not chained to a desk. The Intuos Creative Stylus makes a great first impression thanks to the sleek and compact storage case it arrives in, which also contains two spare tips and a battery.

With 2,048 levels of pressure sensitivity and two custom buttons, its ergonomic design and weighted feel will be familiar to anyone who has used Wacom pens before. The stylus allows for highly detailed sketching, and connecting via Bluetooth 4.0 it is possible to rest your hand on the screen as you would on paper without leaving unintended marks. However, there's no app that can currently utilise the pen's impressive features for photo retouching on a tablet.

If used alongside the company's own Bamboo Paper app, the Creative Stylus does, however, provide a great means for creating digital notebooks, or for compiling mood boards for shoots, as you can pull images in and make notes and sketches on them.

This stylus does a great job of replicating natural strokes and line pressure, although its great potential remains unlocked until Wacom or a third party makes a photo-retouching solution to work with it.

Jon Devo

Amateur Photographer
A pressure-sensitive stylus that is perfect for detailed brush and line work



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Nikon D4S

With enhanced autofocus, faster performance, and better-quality still images and video, we test Nikon's D4S.

AP 12 April

Six of the best

We review six of the best LED light panels for stills and video.

AP 12 April

Canon Pixma iP8750

We test a single-function, photo-quality A3+ printer with USB and wireless connectivity.

AP 19 April

Canon EOS 1200D

With an 18-million-pixel sensor and a range of features for beginners, is the EOS 1200D the best entry-level DSLR yet?

AP 26 April

Sony Alpha 6000

Can the replacement for the NEX-6 live up to the success of its predecessor? We find out in our six-page test.

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Adobe Lightroom 5 vs DxO Optics Pro 9

Michael Topham studies the differences between two of the best software packages for raw conversion

SET YOUR camera to record in the raw format before you head out to shoot and you'll immediately put yourself in a better position when it comes to editing your images back on your computer. One of best ways of understanding what a raw file is, and the level of control it offers, is to think of it as a digital negative – a type of file that captures all the image data recorded by the sensor, which in turn offers greater possibilities in the way the image can be edited. Whereas a JPEG file compresses image information as it is captured, a raw file is uncompressed, which means that it provides much more control and versatility for correcting common imaging defects, and for recovering information that otherwise might be lost in the JPEG compression process. Quite simply,

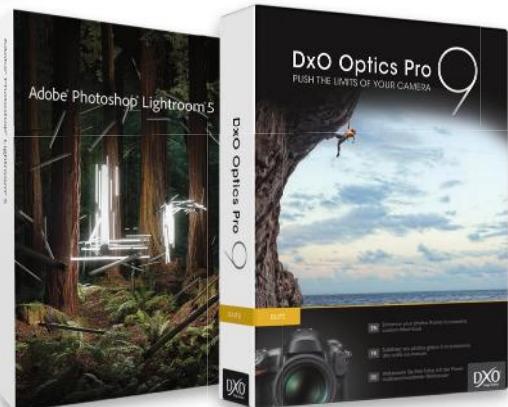
raw allows us to produce a higher level of image quality.

However, all raw files must be processed and converted before they can be exported, uploaded or printed, and raw-conversion software plays a big role in the workflow of most photographers. The point to underline here is that not all raw converters are the same. Adobe's Camera Raw converter is hugely popular due to the fact that it is packaged within successful editing programs such as Photoshop, Elements and Lightroom, but that's not to say it's the best option out there.

With Adobe Lightroom 5 and DxO Optics Pro 9 both targeting photographers looking for an all-in-one raw converter, we decided it was time to subject the two to a series of tests to find out where they excel and to see

if one is more advanced than the other.

Before testing the key features of each raw converter, it's important to outline the key differences between the two. Whereas Optics Pro is primarily aimed at the discerning photographer who demands unparalleled control of their raw files, Lightroom is more of an all-in-one software package intended to make the organisation and presentation of images easier, combining it with streamlined tools to edit and process, with a focus towards raw files. We'll begin by taking a look at how the interfaces differ before testing the noise-reduction capabilities. We'll also study other important criteria to find out how each converter handles light and contrast relating to dynamic range, as well as optical corrections and presets.



Adobe Lightroom 5 (£103) and DxO Optics Pro 9 (£119) are two of the leading software packages on the market when it comes to converting raw files

Software test Adobe Lightroom 5 vs DxO Optics Pro 9



Adobe Lightroom 5 breaks its interface down into seven modules for ease of navigation

INTERFACE

THROUGHOUT this test, references have been made to the positioning of tools, palettes and controls in the interface. To look at side by side, the interfaces aren't too dissimilar and both offer the option to customise the main window colour if you would prefer a darker background.

As an area for organising images and locating shots you'd like to work on, it's hard to fault Lightroom's Library module. The grid view is particularly useful for rapidly scrolling through hundreds of shots, and the Library filter can be used to find images by text, attributes or metadata in seconds. The different modules – Library, Develop, Map, Book, Slideshow, Print and Web – are all clearly presented and it's possible to hide the thumbnail filmstrip in any module to enlarge the preview window. This is extremely useful when Lightroom is being used on small displays and laptops.

The same can be done in Optics Pro by pulling the filmstrip window to the bottom, while exporting from Optics Pro's Organize or Customize headings is easy – simply use

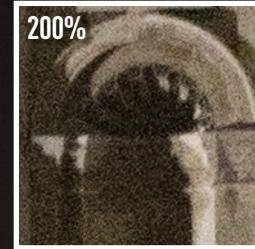
the Export to Application option (which can be used to Export to Lightroom) to send a file, or a number of files, to your selected image-editing application, Facebook or Flickr. Alternatively, use Export to Disk, and a JPEG, TIFF or DNG file can be generated and saved to a folder of your choice.

Although Lightroom has export options in its Book and Slideshow modules, the export option isn't as obvious straight from the Develop module. You'll either need to right click and choose Export or use the Export keyboard shortcut (Cmd/Ctrl+Shift+E). By reverting to the Library module, you'll also find various options to export to Behance, Facebook and Flickr from the Publish Services menu. Both interfaces are clean, uncluttered and, most importantly, easy to use, whether you're a beginner, enthusiast or pro. Which you'll prefer will depend on the way you personally organise, edit and export your images. From an ease of navigation point of view, Lightroom is hard to beat, especially for those who appreciate clear text and bold icons.



DxO Optics Pro 9's interface looks similar to Lightroom, but text and icons appear smaller

Original



200%



NOISE REDUCTION

REDUCING noise is one of the selling points for most raw converters, and both Lightroom 5 and Optics Pro 9 claim to have powerful algorithms built in to counteract noise. The option to control and reduce noise allows you to shoot at higher ISO sensitivities and get the same results as at lower ISOs. In Optics Pro, there are two quality settings: High and PRIME (Probabilistic Raw Image Enhancement). PRIME is the more powerful of the two and it's found in the Essential Tools palette. Its de-noising algorithms analyse 1,000 neighbouring pixels for each pixel to identify similarities, and recombines the information.

The Loupe tool is very useful for

Above: To prevent camera shake in this low-light scene, the ISO was increased to 12,800. It worked out to be a good test of how effective each converter is at removing noise

Right: DxO Optics Pro 9 features an advanced PRIME noise-reduction algorithm, which provides a preview of the effect in the detailed loupe view

Lightroom**DxO**

previewing the de-noising effect, and there's a magnifier centre tool that can be used to reposition the area. With PRIME de-noising applied during the export-to-disk phase, it's worth noting that the effect can only be previewed in the magnifier and isn't applied globally to the correction preview in the centre of the interface. This is due to the increased processing time required, so rather than users having to wait for up to 5mins to preview the effect, Optics Pro restricts it so as to maintain the fastest workflow possible.

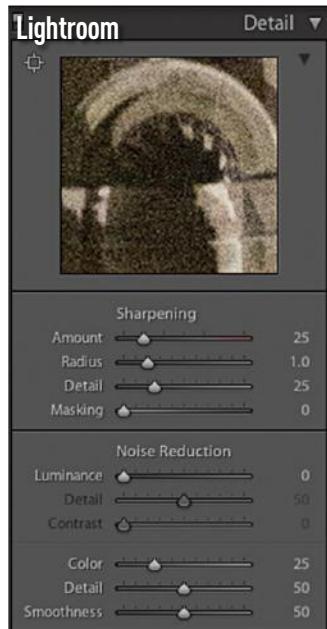
Switch between the standard High quality setting and PRIME de-noising and the superior power of the new PRIME algorithm is apparent. It removed all luminance and colour noise in our ISO 12,800 test image (above), while it preserved a high level of texture detail, with no impact on detail captured in the shadows.

The differences between Optics Pro's de-noising algorithms and Adobe's noise reduction is in the level of manual control. Chrominance, low-frequency noise and dead pixels

are all automatically corrected for in Optics Pro 9 based on the camera that's used and the testing DxO has carried out beforehand. There is the option to expand the advanced sliders, but most users will use the single Luminance slider to reduce the level of fine grain. While this might seem a basic approach compared to adjusting Lightroom's six noise-reduction sliders, it's effective and you'll rarely need to adjust the advanced sliders manually.

Lightroom also offers a 100% loupe view to inspect noise, but

unlike Optics Pro, dragging within the loupe view allows you to inspect other areas of the image, which is more intuitive. The luminance and

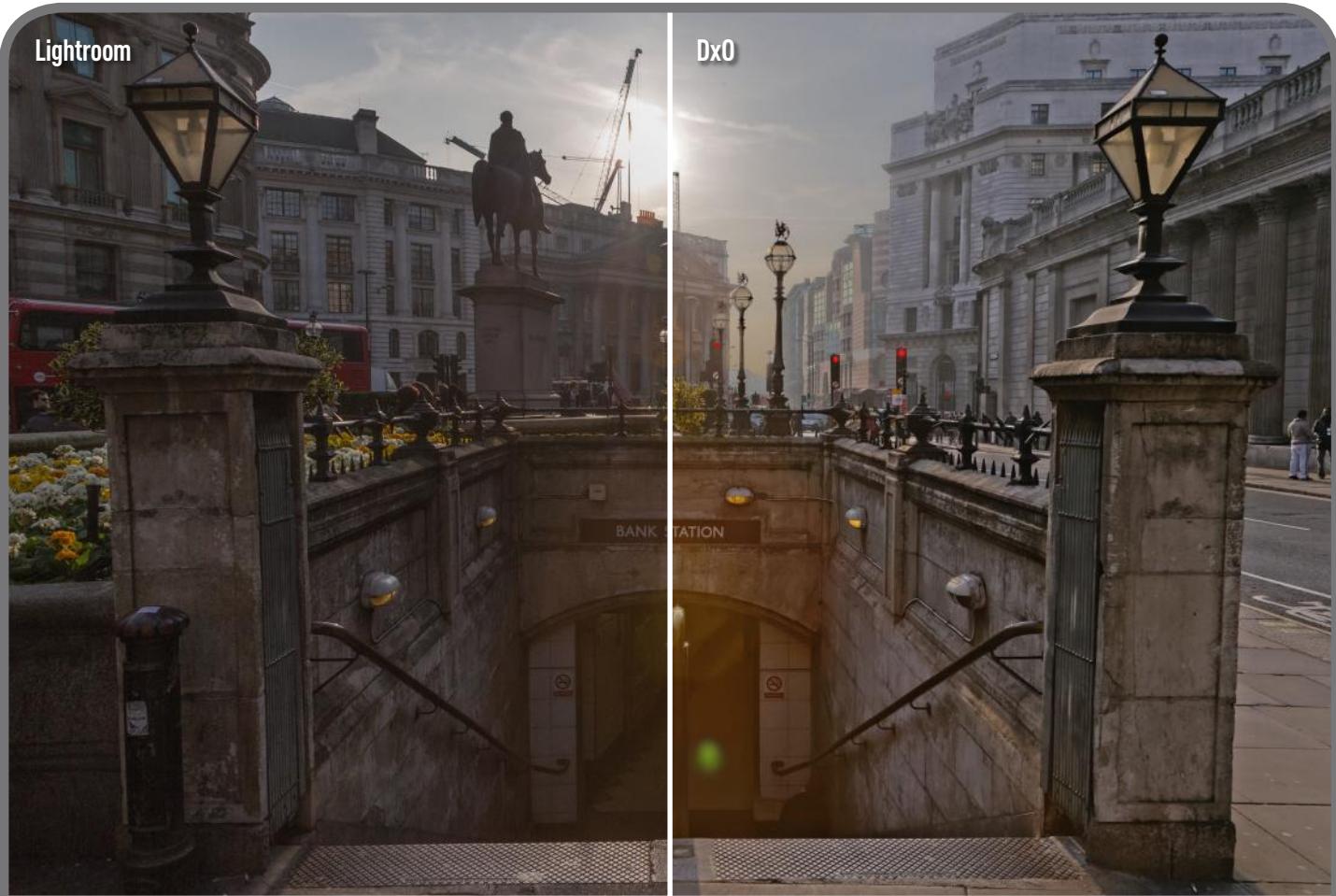


colour noise sliders in Lightroom cancelled out the noise in our test image very well, and with minor tweaks to the detail, contrast and smoothness sliders, a more than satisfactory result was achieved.

Noise reduction has come on a long way since earlier versions of Lightroom, but after comparing a series of identical high ISO images in both programs, we found that Optics Pro 9 has the edge over Lightroom 5 in terms of the level of detail it is able to maintain and how powerful the software is at removing traces of noise at extremely high ISO settings.

The compromise you have to make for using Optics Pro's advanced PRIME algorithm over Lightroom's noise reduction is the increased time it takes to export an image. Unless you're running an extremely powerful machine, your export workflow will be seriously affected. As an example, it took 6mins 43secs to export our PRIME 16-bit TIFF in Optics Pro, compared with 24secs for the equivalent file in Lightroom, using a 2.4GHz MacBook Pro.

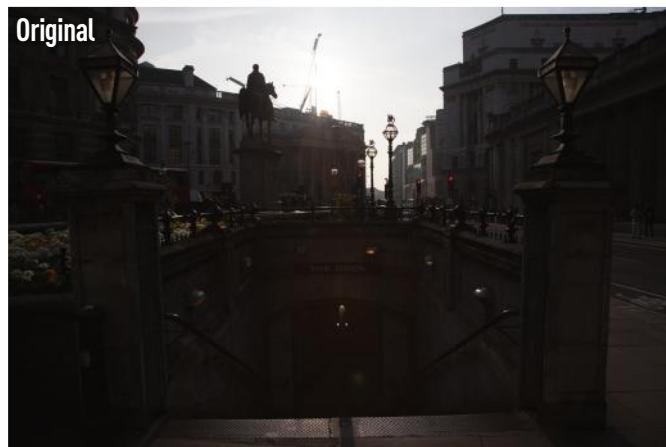




LIGHT AND CONTRAST

ARGUABLY the greatest benefit of shooting in raw is having the flexibility to restore the balance between over and underexposed areas. A new feature in DxO Optics Pro 9 is Smart Lighting, which is in the Essential Tools palette. It's meant to offer more efficient recovery of shadow and highlight detail by optimising the dynamic range. The Smart Lighting palette has five options: slight, medium, strong, custom and DxO Optics Pro 7, which reverts to using an older algorithm. There's an intensity slider that can be set to between 0 and 200, although it lacks precision, so it is best used with the Selective Tone palette, where control can be taken of highlights, midtones, shadows and blacks.

Switching from the Library module to the Develop module in Lightroom 5 presents a similar list of sliders. Beneath the Basic palette, four sliders are grouped together to offer control of highlights, shadows, whites and



blacks. There's also an auto button if you'd prefer Lightroom to adjust the dynamic range. This is a good starting point for dynamic range adjustment, but to ensure shadow and highlight detail isn't clipped you should tweak the sliders manually.

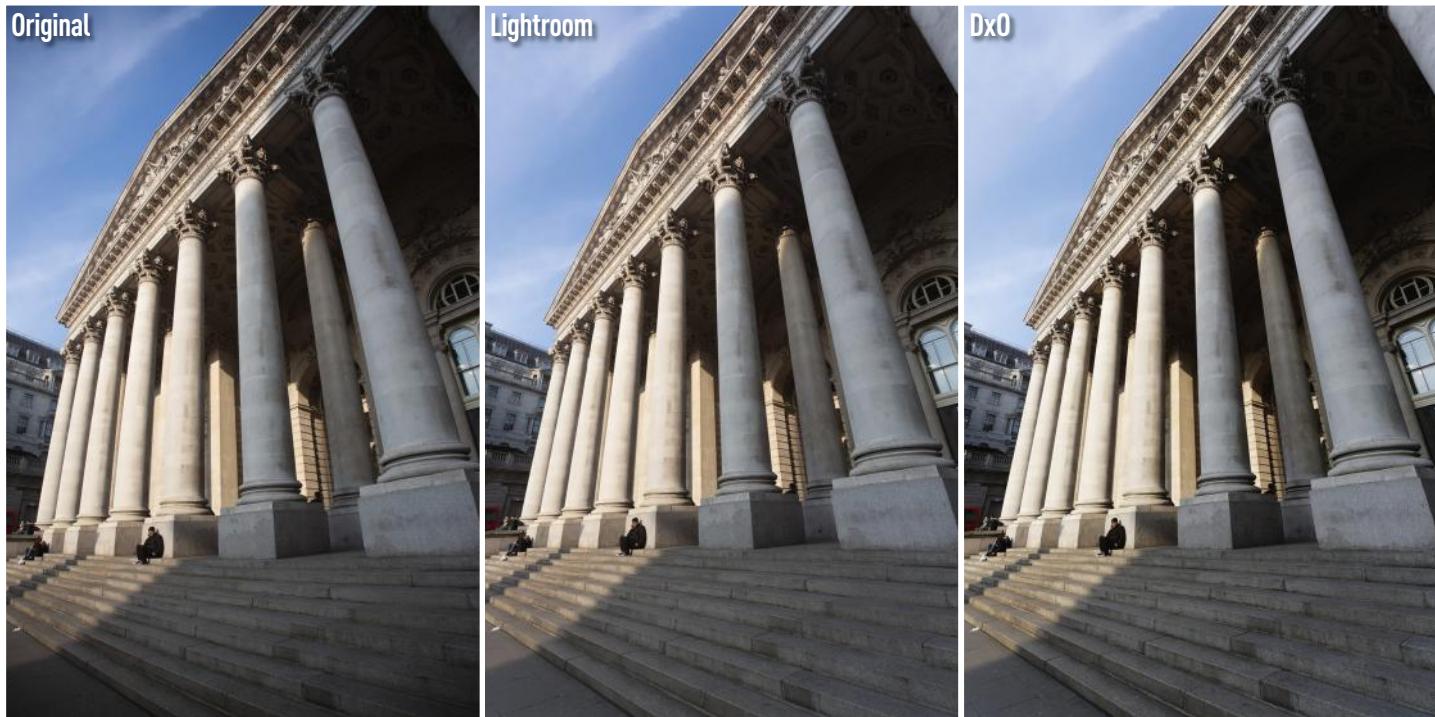
On the subject of clipping warnings, Optics Pro's highlight and shadow zones are revealed

below the histogram and can be turned on and off separately using the keyboard shortcut A or B. In Lightroom, both clipping warnings are found in the top corners of the histogram and are revealed or hidden using the shortcut J. Two buttons also at the bottom of the palettes in Lightroom are Previous and Reset. These are

Compared with the original image, both raw converters are capable of retaining high levels of detail from the shadows and highlights

great for backtracking or resetting the lighting sliders to their defaults. In Optics Pro, a two-step click is necessary – first the Presets tab, then No Correction.

Regarding contrast control, Lightroom has a single contrast slider for overall contrast of the image, whereas Optics Pro features Contrast and Microcontrast adjustment. The latter excels at enhancing smaller details, but push it too far and your image may look like a poor attempt at HDR. Where Optics Pro comes out on top is in the detail that can be returned to the shadows and highlights without having to push the sliders as far as is required in Lightroom. Unless you're running a fast machine, there may be a fraction of a second delay after adjusting the selective tone sliders while the correction preview renders. Although this isn't a huge concern, Lightroom refreshed its preview of shadow and highlight adjustments faster – in real time – on our machine.



OPTICAL CORRECTIONS

ANOTHER bonus of shooting in raw is that it allows you to correct for any optical defects, such as distortion, vignetting, lens softness, and all kinds of chromatic aberration. With so many different camera and lens combinations possible, it presents an ongoing challenge for raw-conversion software to provide optical correction for all photographers' needs. On DxO's website, a full list of available optic modules is made available, which caters for a staggering 15,000 camera and lens combinations.

In the software itself, Optics Pro 9 reads the Exif information of each file and corrects for any optical defects automatically based on the profile that's already been created back at DxO's labs. As to be expected, chromatic aberration and DxO's lens-softness algorithm, as found in the Optical Corrections palette, can only be previewed at zoom

levels higher than 75%, and there is the option to take manual control should it be necessary to make any refinements.

This is all rather different to Lightroom, which doesn't automatically apply its optical corrections and requires the user to head into the Lens Corrections tab and place a tick in the Enable Profile Corrections box. Just like Optics Pro, Lightroom then reads the Exif data and applies a profile to correct any defect based around the research and testing that Adobe has carried out. Beneath the Basic tab, the Chromatic Aberration tick box also requires manual selection.

Although Lightroom offers a good number of profiles to cater for the big manufacturers and many of their lenses (Canon, Nikon and Sony included), it struggles to compete against Optics Pro's more extensive

range. Adobe does offer a Lens Profile Creator so users can create their own and Adobe's Lens Profile Downloader is a free utility that allows customers to download online profiles created by the Adobe user community.

Another area where Lightroom and Optics Pro differ is the support offered for Fujifilm's X-series raw files. Regrettably, Lightroom doesn't currently offer optical correction for Fujifilm's XF range of lenses, although raw files can be opened and edited. Optics Pro, on the other hand, does not support Fujifilm X-Series raw files. This comes down to Fujifilm's X-Trans sensor technology, which adopts a different colour matrix to the Bayer pattern as used by the vast majority of cameras. For Optics Pro to support the X-Trans sensor, it would require extensive development and incur major expense.

Putting both converters' optical

corrections to use quickly dealt with the vignetting and barrel distortion in our test image (above), which was taken with a wideangle lens at its maximum aperture. Clicking on and off the Compare tool at the top of the interface in Optics Pro quickly revealed the improvement, whereas in Lightroom we cycled through various before and after views to compare the differences. Inspecting the results side-by-side revealed little difference in the correction and both were successful at fixing barrel distortion.

Given that Optics Pro offers the better support with its greater list of optic modules, it does come with an advantage in this criteria. Take into consideration that it applies all its optical corrections automatically and it can help to speed up your workflow by not having to switch on lens corrections, as is the case with Lightroom.

INTEGRATING OPTICS PRO INTO YOUR LIGHTROOM WORKFLOW

IF YOU'RE already using Lightroom and also want the benefits of Optics Pro's lens corrections and the facility to reduce noise more effectively in high ISO images, you'll want to know how the DxO software can be integrated into your workflow. Rather than exporting an image from Lightroom to DxO, only to re-export it back again (which has been known to cause issues

for some users with Optics Pro's lens corrections), Optics Pro is the best place to start.

After making the camera/lens corrections or noise reduction, you can export your file or files directly into Lightroom using Optics Pro's Export to Application option. You'll then select the action Process as DNG and Export to maintain the best quality before clicking on export. After

the export from Optics Pro has completed, Lightroom will automatically load. You can then import to your catalogue knowing that all the corrections have been applied from Optics Pro, while maintaining the file/files as raw with a '.dng' extension. While this might sound complex, it's straightforward and allows you to get the best from what both raw converters have to offer.

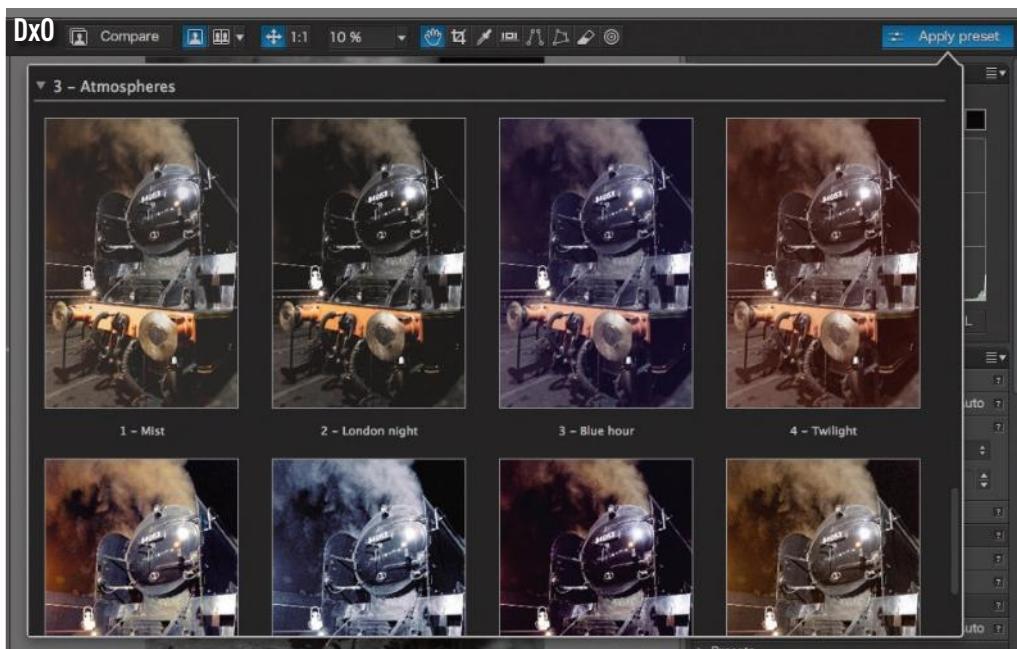
PRESETS

PRESETS have long been popular with photographers who like to process images according to taste. Whether you'd like to adjust tone and colour, or create and save your own preset to reapply a setting quickly to a batch of images, raw converters allow us to do both instantly. Whereas Optics Pro 9 holds its 30 presets at the bottom of the Essential Tools palette as well as in the Presets Editor to the left of the main preview, Lightroom 5 lists 54 presets in the Develop module beneath the Navigator. There's the option in Optics Pro 9 to rearrange the palettes around the interface, and by clicking on Apply Preset



at the top-right, it opens a preset window where the different settings can be viewed alongside each other.

Previewing presets is an area where Lightroom also excels, and as the cursor is hovered over a preset the effect can be evaluated instantly in the navigator preview. Which way you'll prefer previewing presets is down to preference, and after experimenting with a number of presets in both raw converters, we found there was little to choose between them. Creating and saving a personal preset for your own settings is straightforward in both too, but given a choice we preferred doing so in Lightroom thanks to its large New Develop Preset dialog that lets you assign a new folder from the top and easily select which variables you'd like to save.



PRICING

DxO Optics Pro 9 is available for both Mac and Windows from www.dxo.com, price £119 (Standard) or £239 (Elite). Whereas the Standard edition is calibrated to support a large number of compact, bridge and DSLR cameras, the Elite edition adds support for numerous consumer, professional and high-end camera/lens combinations. To find out whether your equipment is supported by DxO Optics Pro, visit www.dxo.com/intl/photography/dxo-optics-pro/supported-equipment. A fully functional one-month trial version of Optics Pro 9 is also available to download.

Lightroom 5 is available for both Mac and Windows from www.adobe.com/uk, priced at £102.57. Alternatively, if you're planning to upgrade from a previous version, this can be done for a price of £57.64. At the time of writing, Adobe was also offering access to Photoshop CC and Lightroom 5 for £8.78 per month when you sign up for a one-year Creative Cloud plan. A fully functional trial version of Lightroom offers every feature of the product for you to test drive prior to purchase.

Conclusion

WHETHER you opt for Adobe Lightroom 5 or DxO Optics Pro 9 depends on what's most important to you as a photographer. With little separating the two in terms of price, it comes down to the features they offer, how effective they are in use and, ultimately, how well they'll tie in with the types of images you take, not forgetting the way you like to work.

Lightroom manages to tick a lot of boxes. It succeeds in virtually every area that a raw converter should, by offering an excellent area to organise your shots before they're enhanced using powerful tools in the Develop module. The localised adjustment tools are also well worth a mention and enable you to be precise in the

areas that you edit a raw file, rather than being tied down to making global adjustments.

This head-to-head test has revealed that Optics Pro has more power when it comes to pulling back detail from shadow and highlight areas where you'd never think it was possible. Added to this, the way in which it automatically applies optical corrections is very impressive and the sheer number of available optic modules for thousands of camera and lens combinations means it caters for a wider audience in this respect than Lightroom.

With regard to noise reduction, Optics Pro has the edge over Lightroom when attempting to remove noise effectively, particularly at high ISO settings. This is thanks to its PRIME de-noising engine, but beware, as this processor-hungry algorithm doesn't come without compromises and will seriously slow down your export speed, requiring you to be more patient.

Where Optics Pro clearly excels, then, is in all areas to do with camera and lens correction, so it is a must-have tool for any photographer looking to achieve the best in image quality from a raw file. What Lightroom 5 succeeds at is being the best all-round raw converter – providing an excellent Library module, the level of camera and lens correction most enthusiasts need, endless possibilities when it comes to exporting, and all wrapped up in an interface that can enhance the speed up your workflow.

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Reallusion FaceFilter3 Pro

Callum McInerney-Riley tests FaceFilter3 Pro, a portrait-editing suite capable of advanced retouching

ACHIEVING a portrait that really stands out can be a tricky task. Sometimes portraits require some post-production work to really make them 'pop'. FaceFilter3 Pro from Reallusion is a portrait-editing suite for both Mac and PC. It allows users to make a wealth of adjustments to their portrait images, including smoothing skin, changing eye and lip colour, removing wrinkles, adding or correcting lots of make-up effects and face reshaping.

FEATURES

FaceFilter3 Pro works on the principle of a six-step workflow, which helps users to perform advanced retouching of their portraits quickly and easily. The first step is Import, where a user selects the image they wish to edit. Unlike previous versions of the software, FaceFilter3 Pro supports raw-file importing and boasts the ability to adjust some of the raw-file settings such as white balance, contrast and exposure.

The second tab in this workflow is the Fitting section, where users position drag points to indicate to the software the position of the subject's jaw line, lips, eyes and eyebrows. This is necessary for the steps that follow: Makeover and Reshape.

The Makeover section has a collection of make-up templates for men and women. Users can apply foundation, eye and facial make-up, and select from a huge range of effects. The intensity can be controlled, and certain make-up effects, such as eye shadow, can be adjusted using the masking tools. An additional Makeup Pro pack can be bought for £74.99, and includes more than 200 blush, eye make-up, eyebrow, eyelash, eye shadow and eyeliner adjustments.

Next is Reshape. This allows users to add a facial expression template as well as change specific areas, such as eyes being narrowed or repositioned, or cheeks raised or puffed out.

The Effect section comprises two tabs.



Using the Fitting tool, points can be moved to fit the subject's face

One is Lens Effects, which allows the overall image to be adjusted for colour balance, brightness, contrast, hue, saturation and vignette effects. The other is DOF Effects, which has masking tools to separate the background from the foreground so they can be edited independently. The adjustments offered under the Lens Effects tab are also available under the DOF tab, but with the addition of a De-Focus setting on the background layer. This allows users to achieve a blurred background with wide-aperture-style bokeh effects. It's even possible to select which shape to apply.

Finally, files can be exported via the Export tab at a maximum resolution of 6000x6000 pixels in TIFF or JPEG format.

IN USE

FaceFilter3 Pro has good instructions and great tutorials online. Furthermore, the interface is easy to use and controlling everything with adjustments sliders works well. Impressively, the software responds to adjustments and changes in near-enough real time, although with larger raw files it is occasionally rather slow, although that is to be expected. For images intended for use on the web or small prints, it's worth using the Resize tool on import.

While I found it very easy to over-adjust a face in Reshape, the tool is brilliant for adjusting features that look out of



proportion due to the camera angle. The make-up editing is extensive and can provide users with the exact look they wish to achieve. On the right subject, I found that the make-up could appear very realistic if applied subtly.

Some may appreciate the background defocusing and bokeh effects for achieving wide-aperture-style shots, although I found it most useful for correcting the colour of the background and making it white. **AP**

Verdict

IN THE past,

I have found that many portrait-editing programs warp faces and destroy all detail in the skin, producing unrealistic images. However, so long as users are aware of what looks 'overcooked' in terms of editing, FaceFilter3 Pro can achieve fantastic results. It's fast, offers a wealth of adjustments and, most of all, it's easy to use.

Amateur Photographer



Reallusion FaceFilter3 Pro costs £59.99. It is also available in a Standard version, priced £22.99. Visit www.reallusion.com for more information

Ask AP

Let the AP team answer your photographic queries

EYE-SENSOR PROBLEM

Q I have recently purchased a Fujifilm X-Pro1 with 14mm and 18-55mm lenses. It is an excellent system, but has what seems to be an insurmountable problem. I have to wear glasses and also use a (Fuji-supplied) three-dioptre correction lens on the viewfinder. In very bright situations, in particular with the sun at the side, the eye sensor doesn't work. It either flashes on and off or doesn't operate at all. I particularly bought a CSC with a viewfinder as I am not a fan of rear screens, so an otherwise excellent camera is proving to be an expensive and unsuitable purchase. Do you know a way around this problem?

Your tests of Fuji X-series cameras don't point out this problem, so perhaps it should be brought to the attention of potential purchasers of these cameras.

Bill Beasley

A This is a long-standing issue with eye-sensor technology, dating back to the days when Minolta implemented similar systems in its 35mm Dynax cameras. As you're aware, the system works by detecting when your eye is approaching the viewfinder and switching automatically from the rear LCD screen to the EVF. However, if you're wearing glasses and it's a bright day, there's a possibility that reflections off your lenses will confuse the sensor, which I'm certain is what is happening here. If the supplementary dioptre is adding extra distance between your glasses and the viewfinder/sensor, this could also be exaggerating the problem, as a slightly greater gap between the eye sensor and your glasses is more likely to allow light through that could reflect off your glasses lens.

Unfortunately, there's no real remedy



to this: if you need to wear your glasses when using the viewfinder, there's not much you can do to prevent reflections on bright days. A peaked cap or broad-brimmed hat that physically shades your glasses and viewfinder might help, but even then the sensor cannot be relied on to work automatically as there's always the chance of light reflecting into the sensor.

With that in mind, my advice is simple: if you are heading out on a sunny day, simply be aware that you may need to use the view-mode button to switch manually between the rear LCD screen and the viewfinder, rather than relying on automatic display selection. It may be an inconvenience, but I certainly wouldn't suggest that having to manually switch between viewing modes on sunny days makes the camera 'an expensive and unsuitable purchase'. **Chris Gacum**

MICRO FOUR THIRDS QUERY

Q I have two questions related to Panasonic and Olympus micro four thirds lenses and bodies. First, when shooting raw files, are distortion and chromatic-aberration corrections applied in-camera or in-software (I use Lightroom 5)?

My second query is about the compatibility of micro four thirds lenses. At the moment, all my micro four thirds kit is Panasonic, but if I use one of my micro four thirds lenses on an Olympus body, will the distortion corrections be applied? Am I right in thinking that there is no correction of

chromatic aberration with this combination? I would also like to know what corrections – if any – are applied when an Olympus lens is used on a Panasonic body, or if a third-party lens is used on either make of body?

Phil McIver

A With manual lenses that don't communicate with the camera at all – such as lenses from Voigtländer – no lens data is recorded, so no correction of any sort takes place. However, the majority of micro four thirds standard lenses *do* communicate with the camera. Part of this communication means that correction data is embedded in raw files generated by the camera, and corrections are applied when the raw file is opened in software (assuming the software can read the data). This happens automatically in Lightroom, so you don't have to worry about choosing a profile or making manual adjustments (and have no option to undo it or turn off the correction).

The extent of the corrections depends on the camera and lens used. In terms of distortion correction, Olympus, Panasonic and Sigma lenses are corrected for distortion on *all* micro four thirds camera bodies. However, chromatic aberration correction depends on the specific camera/lens combination: Panasonic lenses are corrected on Panasonic cameras, and the latest Olympus cameras (OM-D E-M1 and E-M10) offer chromatic aberration correction with Olympus lenses, although it must be applied manually with other combinations.

Chris Gacum

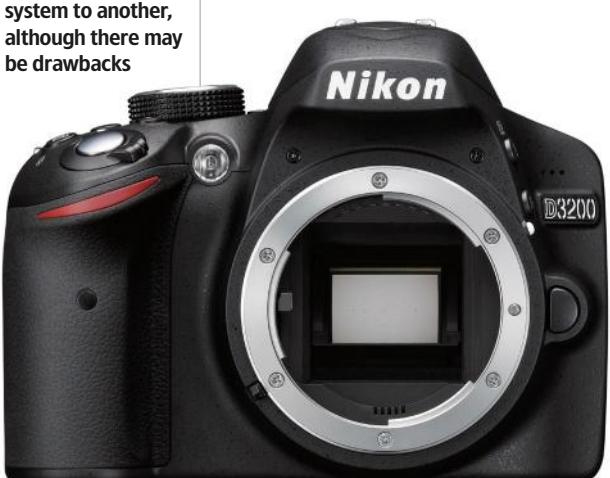
NIKON D3200 ADAPTER TO A-MOUNT?

Q I have bought a Sigma 400mm APO Sony A-mount lens. Could you tell me how I go about trying to get it to fit my F-mount Nikon D3200? **Hannibal-4**

A Fitting lenses from one camera system on to another is an increasingly common practice, and if you've got a particularly 'special' lens it can allow you to keep on using it if you change

FROM THE FORUM

An adapter can be used to fit a lens from one camera system to another, although there may be drawbacks



AP GLOSSARY

Flange focal distance

The flange focal distance (also known as the flange back, flange-to-film distance, register or simply flange distance, among other names) is the distance from the front of the lens mount to the film/sensor in a camera. This is different for all camera systems: on Canon EF-mount cameras it's 44mm; Nikon F mount is 46.5mm; micro four thirds is 19.25mm; Pentax K mount is 45.46mm; Sony (Minolta) A mount is 44.5mm.

In practical terms, the flange focal distance is only really important if you want to use a lens from one system on a camera from a different system. To mate the two, you will need to use an adapter. This obviously has a physical depth to it, which increases the flange focal distance (when you attach an adapter, you're effectively moving the lens mount away from the sensor).

Therefore, to maintain infinity focus, the lens you wish to mount needs to come from a system with a *larger* flange focal distance than the camera you are attaching it to (to allow for the additional depth of the adapter). In this way, the adapter not only serves as a coupler, but is also adjusting the flange focal distance of the camera to match that of the lens (which is why some adapters are much deeper than others).

The slight confusion here is that adapters can be fitted with correction lenses that will enable infinity focus with lenses that have a slightly shorter flange focal length than the camera they are being used on. However, while this is a convenient solution, correction lenses invariably degrade image quality and any solution that requires this is best avoided.

make sure the subject is aligned, and even with moving people in the image there are no problems.

Glenn Morley

A Using a single raw file to create multiple source images for an HDR composite will work to a certain extent, and it's certainly an approach that's worth considering when you're photographing moving subjects. However, what it can't do is extend the dynamic range of your camera. If your camera has a 12EV dynamic range, for example, then that's what a single exposure will record. You can bias the exposure for light tones or darker areas at the time of capture, but you will still only be producing a single image with a 12EV range. Even if you tweak the exposure at the conversion stage to make light areas darker, or pull back detail in the shadows, you're still working within a finite range. Any detail that isn't recorded at the time of exposure won't magically reappear.

Conversely, when you take a sequence of raw images and adjust the exposure between shots, you are shifting the 12EV dynamic range so that it covers dark tones in one shot, light tones in another and midtones in a third. The difference here – and the entire purpose of HDR – is that your exposures, when combined, extend the dynamic range of the camera. This means you will generally get better results, in terms of the dynamic range covered, by shooting individual images at different exposure settings. However, for moving subjects, your single-shot 'pseudo-HDR' approach will result in fewer artefacts.

Chris Gatcum

ONE RAW FILE VS FIVE

I have produced some HDR images using just one raw file, making five TIFF files from the one raw, and had very good results. Would I get better results by making five separate raw exposures? I ask this question because obviously it's less hassle using the one raw file as there's no tripod involved to

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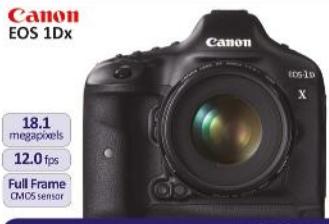
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Minolta 300mm f4 SMC ED IF	£799	Minolta 80-70mm f3.5/f4.5 £135	Tamron 80-210mm f3.5/f4.5 £49
Minolta 300mm f4 Manual SMC A	£499	Minolta 80-70mm f3.5/f4.5 £135	Tamron 80-210mm f3.5/f4.5 £49
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Minolta 90mm f5.6 Sinar Sinaron S		Minolta 80-70mm f3.5/f4.5 £135	Tamron 80-210mm f3.5/f4.5 £49
Minolta Digital Lens	£369	Minolta 80-70mm f3.5/f4.5 £135	Tamron 80-210mm f3.5/f4.5 £49
Minolta 120mm f4.5 CZ Tessar	£55	Minolta 80-70mm f3.5/f4.5 £135	Tamron 80-210mm f3.5/f4.5 £49
Minolta 35mm f3.5 Sekor C lens	£189	Minolta 80-70mm f3.5/f4.5 £135	Tamron 80-210mm f3.5/f4.5 £49
Minolta 35mm f3.5 Sekor C lens	£189	Minolta 80-70mm f3.5/f4.5 £135	Tamron 80-210mm f3.5/f4.5 £49
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Minolta 35mm f3.5 Sekor C lens	£189	Minolta 80-70mm f3.5/f4.5 £135	Tamron 80-210mm f3.5/f4.5 £49
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Minolta 300mm f4 Manual SMC A	£499	Minolta 80-70mm f3.5/f4.5 £135	Tamron 80-210mm f3.5/f4.5 £49
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Rotary prism	£129	70-300 F4.5/5.6 L US	£899	180 F3.5 M	£49	50 F2.8 macro	£179	28-100 F3.5/5.6 AFS G	£69	35 F1.4 AFN	£149	35 F1.4 AFN	£149
AEI prism	£179	75-300 F4.5/6 MIII	£89	180 F3.5 M	£49	50 F2.8 macro	£179	28-100 F3.5/5.6 AFS G	£69	35 F1.4 AFN	£149	35 F1.4 AFN	£149
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110 F4.5 PS macro	£379	Drystone 200 yellow/wblk	£149	Ext Tube NA413	£79	Dynax 50Si Super body silv	£25	18-35 F3.5/4.5 AFD	£299	FE-2 body chr	£169/199	PENTAX DIGITAL AF USED	£229
135 F4 PS M-	£249	Photo Trekker AW	£99	Ext Tube NA414	£79	Dynax 50Si Super body silv	£25	18-35 F3.5/4.5 AFD	£299	FE-2 body chr	£169/199	PENTAX DIGITAL AF USED	£229
150 F4 PS	£199	Pro Trekker 300AW	£99	Ext Tube NA415	£79	Dynax 50Si Super body silv	£25	18-35 F3.5/4.5 AFD	£299	FE-2 body chr	£169/199	PENTAX DIGITAL AF USED	£229
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50 F4.5 PE	£129	OTHER CAF USED											
TAM G100 F7 USED													
1D MKIV body box	£239	TAM 90 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99
1D MKIV body box	£1999	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99
1D MKIII body box	£849	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99
1D MKIII body box	£689	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99
70D body box	£149	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99
650D body box	£379	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99
600D body box	£29	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99
550D body box	£279	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99
450D body box	£169	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99
400D body box	£149	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99
BG-E2	£249	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99
BG-E3	£249	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	TAM 200 F2.8	£99	T			



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EPSON COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two **Independent** ink tests that agree...



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"
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Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£29.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8 each	£15.99 17ml	Check Website.	<i>Chameleon Inks</i>
T0342/3/4 each	£18.99 17ml	Check Website.	
T0345/6/7 each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX4600, CX6600
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	<i>Parasol Inks</i>
T0452/3/4 each	£11.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	RX500, RX600, RX620, RX640
T0481/2/3 each	£16.99 13ml	£3.99 21ml, 3 for £10.99	
T0484/5/6 each	£16.99 13ml	£3.99 21ml, 3 for £10.99	<i>Seahorse Inks</i>
T0540-T0549 Set of 8	£109.99 set of 8	£135.99, 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£29.99 13ml	£3.99 21ml, 3 for £13.99	<i>Frog Inks</i>
T0541/2/3/4 each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9 each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245,
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	RX420, RX425, RX520, RX525
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	<i>Duck Inks</i>
T0552/3/4 each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Photo R2400
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	<i>Lilly Inks</i>
T0591/2/3 each	£12.99 13ml	Check Website.	
T0594/5/6 each	£12.99 13ml	Check Website.	
T0597/8/9 each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	D68, D88,
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	DX3800/3850, DX4200/4250, DX4800/4850
T0612/3/4 each	£8.99 8ml	£3.99 21ml, 3 for £10.99	<i>Teddy Bear Inks</i>
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0712/3/4 each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	Photo 1400
T0791/2/3 each	£12.99 10ml	Check Website.	<i>Owl Inks</i>
T0794/5/6 each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	D68, D88,
T0801/2/3 each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	DX3800/3850, DX4200/4250, DX4800/4850
T0804/5/6 each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	<i>Teddy Bear Inks</i>
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	S20, S21, SX100/105/110/115/200/205/210/215
T0870 Gloss	£7.99 11.4ml	Check Website.	SX400/405/415/515, D78/92/120, B40W, BX300
T0871/2/3/4 each	£9.99 11.4ml	Check Website.	DX4000/4400/5000/6000/7000/7400/8400/9400
T0877/8/9 each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Photo P50, PX650/660/700W/710W/720WD,
T0961/2/3/4/5/6 each	£9.99 11.4ml	Check Website.	PXT3700/WF800/FW810/FW830WF/B30FWD
T0966/7/8/9 each	£9.99 11.4ml	Check Website.	R265/285/360, RX560/585/685
T1281-T1284 Set of 4	£29.99 set of 4	£14.99, set of 4	Photo R1900
T1281 Black	£7.99 5.9ml	£4.99 13ml	<i>Flamingo Inks</i>
T1282/3/4 each	£7.99 3.5ml	£3.99 10ml	
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 sets of 4	Photo R2880
T1291 Black	£10.99 11.2ml	£5.49 16ml	<i>Husky Inks</i>
T1292/3/4 each	£10.99 7.7ml	£4.49 13ml	
T1571-9 each	£20.99 25.9ml each or £164.99 set of 8	£10.99, 25.9ml each or £164.99 set of 8	S22, SX125/130, SX420W/425W/445W,
T1591-9 each	£14.99 17ml each or £107.99 set of 8	£14.99 17ml each or £107.99 set of 8	BX305F
T5591-6 each	£13.99 13ml each or £74.99 set of 6	£13.99 13ml each or £74.99 set of 6	<i>Fox Inks</i>
T5801-9 each	£41.99 80ml each or £329.99 set of 8	£41.99 80ml each or £329.99 set of 8	SX420W/425W/445W/525WD/620FW,
No.16 Set of 4	£24.99 set of 4	£14.99 set of 4	BX305F/320FW/525WD/535WD/625FWD/630FW,
No.16 Black	£7.99 5.4ml	£4.99 18ml	BX635FWD/BX925FWD/BX935FWD, B42WD
No.16 C/M/Y, each	£5.99 3.1ml	£3.99 13ml	Photo R3000
No.16 XL Set of 4	£44.99 set of 4	£14.99 set of 4	<i>Turtle Inks</i>
No.16XL Black	£14.99 12.9ml	£4.99 18ml	Photo R2000
No.16XL C/M/Y, each	£11.99 6.5ml	£3.99 13ml	<i>Kingfisher Inks</i>
No.18 Set of 4	£22.99 set of 4	£14.99 set of 4	Photo RX700
No.18 Black	£7.99 5.2ml	£4.99 18ml	<i>Penguin Inks</i>
No.18 C/M/Y, each	£5.99 3.3ml	£3.99 13ml	Photo Pro 3800, 3880
No.18XL Set of 4	£46.99 set of 4	£14.99 set of 4	Workforce WF-2010W, 2510WF, 2520NF,
No.18XL Black	£14.99 11.5ml	£4.99 18ml	2530WF, 2540WF
No.18XL C/M/Y, each	£11.99 6.6ml	£3.99 13ml	<i>Fountain Pen Inks</i>
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No.24 B/L/C/LM, each	£7.99 5.1ml	£3.99 13ml	2530WF, 2540WF
No.24 C/M/Y, each	£7.99 4.6ml	£3.99 13ml	<i>High Capacity Fountain Pen Inks</i>
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No.24XL B/L/C/LM, each	£11.99 9.8ml	£3.99 13ml	XP302, XP305, XP402, XP405
No.24XL C/M/Y, each	£11.99 8.7ml	£3.99 13ml	<i>Daisy Inks</i>
No.26 Set of 4 (no PB)	£30.99 set of 4	£14.99 set of 4	Expression Home XP30, XP102, XP202, XP205
No.26 Black	£8.99 6.2ml	£3.99 13ml	XP302, XP305, XP402, XP405
No.26 Photo Black	£7.99 4.7ml	£3.99 13ml	<i>High Capacity Daisy Inks</i>
No.26 C/M/Y, each	£7.99 4.5ml	£3.99 13ml	Expression Photo XP750, XP850
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No.26XL Photo Black	£13.99 8.7ml	£3.99 13ml	<i>High Capacity Elephant Inks</i>
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A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the battery power. AA battery compartment and remote shutter release and/or infrared remote, depending on model.

For Canon 5DMKII: £84.99
For Canon 5DMKIII: £84.99
For Canon 7D: £84.99
For Canon 60D: £84.99
For Canon 550D: £84.99
For Canon 600D: £84.99
For Canon 650D: £84.99
For Canon 700D: £84.99
For Nikon D600: £84.99
For Nikon D800/D800E: £84.99
For Nikon D7000: £84.99

Universal Charger



The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, car batteries, mobile phones and more! Main power cable, plus 12V car charger. Full details on our website.

AA & AAA Rechargeables
AA 1300mAh Lloytron (4) £4.99
AA 2050mAh GP Recyko (4) £7.99
AA 2300mAh Energizer Extreme (4) £8.99
AA 2500mAh GP (4) £8.99
AA 2900mAh Delkin (4) £9.99
AAA 950mAh Duracell (4) £5.99
AAA 1100mAh Lloytron (4) £4.99

Coin Cells & Lithiums



AA Energizer Ultimate Lithium (4) £5.99
AAA Energizer Ultimate Lithium (4) £6.99
CR123A Energizer Lithium (1) £1.99
CR2 Energizer Lithium (1) £1.99
CR25 Energizer Lithium (1) £3.99
CRV3 Energizer Lithium (1) £5.99
LR44 Energizer Alkaline (2) £1.99
CR2025, CR2032 etc £1.99

SCREW-IN FILTERS

KOOD

Slim Frame UV Filters

46mm	£4.99
49mm	£4.99
52mm	£4.99
55mm	£5.99
58mm	£6.99
62mm	£7.99
67mm	£8.99
72mm	£9.99
77mm	£11.99
82mm	£14.99
86mm	£19.99

KOOD

Slim Frame Circular Polarising Filters

46mm	£12.99
49mm	£10.99
52mm	£10.99
55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
82mm	£22.99

KOOD

Slim Frame Close Up Filter Sets

+1, +2 & +4	£26.99
52mm	£34.99

KOOD

Slim Frame Circular Polarising Filters

52mm	£13.99
58mm	£15.99
62mm	£17.99
67mm	£19.99
72mm	£21.99
77mm	£23.99

KOOD

Slim Frame Circular Polarising Filters

52mm	£31.99
58mm	£35.99
62mm	£39.99
67mm	£44.99
72mm	£49.99
77mm	£54.99

KOOD

Slim Frame Circular Polarising Filters

52mm	£13.99
58mm	£17.99
62mm	£21.99
67mm	£25.99
72mm	£29.99

KOOD

Slim Frame Circular Polarising Filters

52mm	£13.99
58mm	£17.99
62mm	£21.99
67mm	£25.99
72mm	£29.99

KOOD

Slim Frame Circular Polarising Filters

52mm	£13.99
58mm	£17.99
62mm	£21.99
67mm	£25.99
72mm	£29.99

KOOD

Slim Frame Circular Polarising Filters

52mm	£13.99
58mm	£17.99
62mm	£21.99
67mm	£25.99
72mm	£29.99

Marumi DHG

Slim Frame Multicoated Clear Protection Filters

46mm	£10.99
49mm	£10.99
52mm	£10.99
55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
82mm	£21.99
86mm	£22.99

Marumi DHG

Slim Frame Multicoated UV Filters

46mm	£27.99
52mm	£32.99
58mm	£35.99
62mm	£39.99
67mm	£44.99
72mm	£49.99
77mm	£54.99
82mm	£59.99

Marumi DHG

Slim Frame Multicoated Circular Polarising Filters

52mm	£10.99
58mm	£15.99
62mm	£17.99
67mm	£19.99
72mm	£21.99
77mm	£23.99

Marumi DHG

Slim Frame Multicoated Circular Polarising Filters

52mm	£10.99

<tbl_r cells="2" ix="1" maxcspan="1" maxrspan="1" used



The U.K.'s Largest Used Equipment Specialist

The ORIGINAL commission sale specialists
We also PART EXCHANGE and BUY FOR CASH
Good quality equipment always wanted

Bronica ETR/Si	70-200mm f4 L USM	E++ £359	100-300mm F5.6 FD	Exc / Mint- £39 - £79	Ricoh GXR 100 + VFinder	E+ / E++ £119 - £139	Nikon D90 Body Only	As Seen / E++ £219 - £289	PMD 90 Prism	Exc £129	
ETRS Complete + AE III Prism + Grip.....	70-210mm F3.5-5 USM	Unused £159	135mm F3.5 flock.	E+ £35	Ricoh GXR 200 + Finder	E+ £129	Nikon D80 Body Only	E+ / E++ £139 - £149	PME3 Meter Prism	E+ £299	
ETRS Complete + Grip.....	70-210mm F4 EF	E++ / Unused £99 - £99	135mm F3.5 FD	E+ / Used £249	Ricoh GXR 200 + Finder + Wide Tele Conv.	E+ £179	Nikon D70 Body Only	As Seen / E+ £159 - £199	PME30 Meter Prism	E+ / E++ £349	
ETRS Complete	E+ / E+ £249 - £289	70-300mm F4.5-5.6 USM	E++ £479	200mm F2.8 FD	Unused £249	Ricoh GXR + 24-85mm.	Mint- £289	Nikon D80 18-55mm	As Seen £89	Autobellows	E+ £199 - £249
ETRS Body + Speed Grip	E+ / E+ £49 - £49	70-300mm F4.5-6.1 USM	E++ £949 - £959	300mm F4 FD	Unused £249	Ricoh GXR + 28mm F2.5	Mint- £379	Nikon D60 Body Only	E++ £125 - £129	Bellows + Hood	E+ £179
30mm F3.5 PE Fisheye.....	E+ / £699 - £749	70-300mm F4.5-5.6 DO IS USM	E+ / £399 - £688	300mm F5.6 FD	E+ £349	Sony DPL-1	E+ £149	Nikon D50 Body Only	E+ £89	CW Winder.	Mint £249
45-90mm F4.5-5.6 PE	E+ / £399 - £449	75-300mm F4.5-6.1 USM	E+ / £49 - £49	400mm F4.5 flock.	E+ £349	Sony RX1 + Handgrip	Mint- £1849	Nikon D70 Body Only	E+ / E++ £99 - £109	Extension Tube 32E	E+ £59
70-140mm F4.5 PE	E+ / £599	75-300mm F4.5-6.1 USM	E+ / £49 - £49	400mm F4.5 FD	E+ £749	Sony HX9V	E+ / Mint- £119 - £139	Nikon D7000 Body Only	E+ / £429	Extension Tube 55	E+ £35
75MM F2 EU	E+ / £59	80-200mm F4.5-5.6 EF II	E+ / E++ £49 - £59	Cosin 100mm F3.5 MC Macro	E+ / £49	Sony T77	Mint- £99	Nikon D50 Body only	E++ / Mint- £229	Flash L Grip (45169)	E+ £79
105mm F3.5 E	As Seen / £49	85mm F1.2 L USM MkII	E+ / £49 - £49	100-500mm F5.6-8.	Unused £59	Sony W320	E+ / £49	Nikon D300 Body Only	Mint- £169	Profoto 4504	E+ / E++ £99 - £199
150mm F3.5 E	As Seen / £59	100mm F2.8 USM Macro	E+ / £319	Tokina 300mm F2.8 ATX	E++ / Unused £99 - £599	Olympus E5 Body Only	E+ / £749 - £849	SCA390 Flash Adapter	As Seen / E++ £20 - £79	SCA3902 Flash Adapter	Mint- £39
150mm F3.5 PE	E+ / £49	100-400mm F4.5-5.6 L USM	E+ / £99	Vivitar 19mm F3.8 MC	E+ / £49	Olympus E3 Body Only	E+ / £749 - £849	Wind F	E+ £95		
200mm F4.5 E	E+ / £129	125mm F2 L USM	E+ / £749	Vivitar 100mm F3.5 MC Macro	E+ / £49	Nikon V1 White Body Only	E++ / £139	Panasonic L1 Body Only	E+ / E++ £239 - £279		
200mm F5.6 E	As Seen / £79 - £129	300mm F4.1 L USM	E+ / £99 - £459	Vivitar 100mm F100-300mm F5	E+ / £45	Olympus E-P2 Body Only	E+ / £149	Olympus E500 + 14-45mm	E+ / £199 - £239		
250mm F5.6 E	As Seen / £79 - £129	400mm F2.8 L USM	E+ / £459	2x A Extender	Unused £59	Olympus E-P3 + 14-42mm Silver	Mint- £379	Olympus E500 + 17-75mm	E+ / E++ £129		
500mm F8 E	E+ / £349 - £399	500mm F4.2 L USM	E+ / £299 - £299	2x B Extender	Unused £59	Olympus E-P3 Body Only - Silver	E+ / Mint- £219 - £259	Olympus E40 + 14-42mm	E+ / £199 - £239		
Polaroid Mag E	E+ / Mint- £15 - £49	400mm F4 DO IS USM	E+ / £399	Autoblows	E+ / £75	Olympus E-P3 Body Only - Silver	E+ / £229	Olympus E40 + 14-42mm	E+ £169		
Extension Tube E14	E+ / Unused £39 - £89	400mm F5.6 L USM	E+ / £899 - £959	Angle Finder B	E+ / £265 - £35	Olympus E-P5 Silver Body Only	E+ / £109	Olympus E300 Body Only	E+ / £99		
Motorwinder E	E+ / E++ £75 - £85	600mm F4 L USM	E+ / £549	Angle Finder C	E+ / £75 - £89	Olympus E-PL1 Black Body Only	E+ / £109	Olympus E200 P + Lenses	E+ / £159		
Pism Finder E	As Seen / £39 - £59	600mm F4 L USM	E+ / £3499	Speed Finder F	As Seen £45	Olympus E-PL2 Body Only	E+ / £109	Olympus E200 P + Lenses	E+ / £159		
SCA38 Flash Adapter	E+ / £20 - £45	Sigma 15-30mm F3.5-4.5 EX DG	E+ / £19	Speed Finder FN	E+ / £99	Olympus E-PL3 + 14-42mm	Mint- £369	Panasonic L10 Body Only	E+ / £129		
Bronica GS1	E+ / £129	18-125mm F3.5-5.6 DO HSM	E+ / £159	Vivitar 19mm F3.8 MC	E+ / £99	Olympus E-PM1 + 14-42mm Black	E+ / £129	Panasonic L1 Body Only	E+ / E++ £239 - £279		
Sigma 24mm F2.8 Super Wide II	E+ / £79	19mm Sigma	E+ / £99	Vivitar 100mm F100-300mm F5	E+ / £45	Olympus E-P2 Body + HDL Grip	E+ / £129	Pentax K5 Is Body Only	Mint- £639		
Sigma 28-105mm F4.5-6.3 AF	E+ / £69	244T Speedlite	E+ / £99	2x A Extender	Unused £59	Olympus EM-5 Black Body Only (inc Case)	E+ / Mint- £159 - £199	Pentax K50 Body Only	E+ / £379		
Sigma 50mm F1.4 EX DG HSM	Mint- £99	277T Speedlite	E+ / £99	2x B Extender	Unused £59	Olympus EM-5 Black Body Only (inc Case)	E+ / £149 - £199	Pentax K30 Black Body Only	E+ / £269 - £349		
Sigma 70-210mm F4 EX DG Macro	E+ / £249	300T Speedlite	E+ / £25 - £29	2x C Extender	Unused £59	Olympus EM-5 Silver Body Only	E+ / £109	Pentax K10D DL2 + 18-55mm	Mint- £119		
Sigma 70-200mm F4.5-6.3 Apo Macro	E+ / £69 - £109	400T Speedlite	E+ / £99	2x D Extender	Unused £59	Olympus EM-5 Silver Body Only	E+ / £109	Pentax K10D DL2 + D-BG1 Grip	E+ / £179		
Sigma 100-300mm F4.5-6.3 Apo Macro	E+ / £69 - £109	500T Speedlite	E+ / £99	2x E Extender	Unused £59	Olympus EM-5 Body Only	E+ / £109	Fujinon 50mm F4	E+ £239		
Sigma 100-300mm F4.5-6.3 L	E+ / £38	500T Speedlite	E+ / £99	2x F Extender	Unused £59	Olympus EM-5 Body Only	E+ / £109	Xpan II 45mm F4	E+ / £399 - £599		
G51 Complete + AE Prism.....	E+ / £449	15mm F2.8 EX Macro	E+ / £99	500T Speedlite	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
G51 Complete + Prism.....	Mint- £299	170-500mm F5.6-3.3 Apo	As Seen / E+ / £199	500T Speedlite	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
50mm F4.5 PG	E+ / £249	180mm F3.5 EX Macro APO	E+ / £379	500T Speedlite	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
110mm F4.5 PG Macro	E+ / E++ £179 - £189	300mm F4.5-6.3 Apo	E+ / £199	500T Speedlite	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
200mm F4.5 PG	E+ / £199	300mm F4.5-6.3 Apo	E+ / £199	500T Speedlite	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
250mm F5.6 PG	E+ / £199	350mm F4.5-6.3 Apo	E+ / £199	500T Speedlite	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
1.4x Teleconverter G	Unused £169	70mm-135mm F4.5-6.3 AF	E+ / £199	500T Speedlite	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
Polaroid Mag G	E+ / Mint- £39 - £45	70mm-135mm F4.5-6.3 AF	E+ / £199	500T Speedlite	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
AE Prism Finder G	E+ / £89	70mm-135mm F4.5-6.3 AF	E+ / £199	500T Speedlite	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
Pism Finder G	E+ / £89	70mm-135mm F4.5-6.3 AF	E+ / £199	500T Speedlite	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
G36 Extension Tube	Mint- / Unused £59 - £99	70mm-200mm F4.5-6.3 AF	E+ / £249	500T Speedlite	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
Bronica F645 - Please Call	Tokina 12-4mm F2.8 PRO DX ATX MkII	Mint- £59	500T Speedlite	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599			
Bronica SQA/AIB	Tokina 16-28mm F2.8 ATX FX	Mint- £59	500T Speedlite	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599			
SQA Body + Magazine	E+ / £389	28-80mm F2.8 ATX PRO DX	Unused £279	500T Speedlite	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
SQA Body + Speed Grip	E+ / £39	300mm F2.8 ATX SD	Unused £99	500T Speedlite	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
SQA Body Only + Speed Grip	E+ / £49	35mm F2.8 ZE Distagon	Mint- £69	500T Speedlite	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
SQA Body Only + WLF	E+ / £49	14x EF Extender	E+ / £129 - £139	500T Speedlite	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
SOAM Complete	E+ / £299	14x EF Extender	E+ / £129 - £139	500T Speedlite	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
SOAM Body Only	E+ / £125	2x EF Extender	E+ / £129 - £139	500T Speedlite	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
Pism Finder G	E+ / £249	300EZ Speedlite	E+ / £129 - £139	500T Speedlite	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
SOAM Body Only + WLF	E+ / £149	500EZ Speedlite	E+ / £129 - £139	500T Speedlite	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
Pism Finder G	E+ / £149	500EZ Speedlite	E+ / £129 - £139	500T Speedlite	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
SOAM Body Only + WLF	E+ / £149	500EZ Speedlite	E+ / £129 - £139	500T Speedlite	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
SOAM Complete	E+ / £299	500EZ Speedlite	E+ / £129 - £139	500T Speedlite	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
SOAM Body Only	E+ / £125	2x EF Extender	E+ / £129 - £139	500T Speedlite	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
65mm F4 PS	Unused £300	500EZ Speedlite	E+ / £129 - £139	500T Speedlite	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
75-150mm F4.5-5.6 PS	E+ / £398 - £399	300EZ Speedlite	E+ / Mint- £79 - £89	28-80mm F3.5-5.6 FD	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
140-280mm F4.5-5.6 PS	E+ / £399 - £405	300EZ Speedlite	Mint- £99	30mm F2.8 ATX SD	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
150mm F4 PS	E+ / £149	430EZ Speedlite	E+ / £149 - £149	30mm F2.8 ATX SD	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
200mm F4.5 PS	E+ / £149	430EZ Speedlite	E+ / £149 - £149	30mm F2.8 ATX SD	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
200mm F4.5-5.6 PS	E+ / £149	420EZ Speedlite	E+ / £149 - £149	30mm F2.8 ATX SD	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
200mm F4.5-5.6 FIS	E+ / £149 - £169	30mm F2.8 ATX SD	E+ / £149 - £149	30mm F2.8 ATX SD	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
200mm F4.5-5.6 FIS II	E+ / £149 - £169	30mm F2.8 ATX SD	E+ / £149 - £149	30mm F2.8 ATX SD	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
200mm F4.5-5.6 FIS III	E+ / £149 - £169	30mm F2.8 ATX SD	E+ / £149 - £149	30mm F2.8 ATX SD	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
200mm F4.5-5.6 FIS IV	E+ / £149 - £169	30mm F2.8 ATX SD	E+ / £149 - £149	30mm F2.8 ATX SD	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
200mm F4.5-5.6 FIS V	E+ / £149 - £169	30mm F2.8 ATX SD	E+ / £149 - £149	30mm F2.8 ATX SD	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
200mm F4.5-5.6 FIS VI	E+ / £149 - £169	30mm F2.8 ATX SD	E+ / £149 - £149	30mm F2.8 ATX SD	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
200mm F4.5-5.6 FIS VII	E+ / £149 - £169	30mm F2.8 ATX SD	E+ / £149 - £149	30mm F2.8 ATX SD	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
200mm F4.5-5.6 FIS VIII	E+ / £149 - £169	30mm F2.8 ATX SD	E+ / £149 - £149	30mm F2.8 ATX SD	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
200mm F4.5-5.6 FIS IX	E+ / £149 - £169	30mm F2.8 ATX SD	E+ / £149 - £149	30mm F2.8 ATX SD	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
200mm F4.5-5.6 FIS X	E+ / £149 - £169	30mm F2.8 ATX SD	E+ / £149 - £149	30mm F2.8 ATX SD	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
200mm F4.5-5.6 FIS XI	E+ / £149 - £169	30mm F2.8 ATX SD	E+ / £149 - £149	30mm F2.8 ATX SD	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
200mm F4.5-5.6 FIS XII	E+ / £149 - £169	30mm F2.8 ATX SD	E+ / £149 - £149	30mm F2.8 ATX SD	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ / £399 - £599		
200mm F4.5-5.6 FIS XIII	E+ / £149 - £169	30mm F2.8 ATX SD	E+ / £149 - £149	30mm F2.8 ATX SD	E+ / £99	Olympus EM-5 Body Only	E+ / £109	Xpan II 56.5mm + Flash	E+ /		



See up to 3 images of each used item on website
Website updates used equipment list 10-15 times daily

All items come with 6 month warranty - (unless stated)
Our knowledgeable staff are on hand and ready to help

ffordes photographic

Komura 2x Converter	E+ £35	Nikon AF	Zeiss 85mm F1.4 Planar 2Z.....	E++ / Mint- £889 - £749
Vixen 2x Converter.	E+ £49	F6 Body Only.....	E++ / Mint- £749 - £849	
120 Insert.	E+ £5 - £10	F5 Anniversary Body Only	E++ £799	Zeiss 100mm F2 Macro Planar ZF.....
120 Super Mag	E+ £25	F5 Body Only.....	E+ £799	1.7X AF Converter.
220 Insert.	E+ / Mint- £10 - £20	F4 Body Only.....	E+ £199	2x Apo EX Converter.
Polaroid Mag.	E+ £20	F25 Body Only + MF23 Control Back.....	E+ £249	TO-20E Converter.
APE Prism Finder N	E+ £45	F4 Body Only.....	E+ £249	Metz 34AF-3N Flash.
Prism Angle Finder.	E+ £39	F4 Body Only.....	Exc / E+ £189 - £219	Mett 44 AF-3 Digital Nikon.
Prism Finder 645.....	As Seen / E+ £29 - £59	F100 Body + MB15 Grip.....	E+ £129	Nikon D622 Flashgun MKII
Right Angle Finder	E+ £45	F100 Body Only.....	As Seen £79	Nikon D622 Flashgun MKII
AD401 Strobe Bracket	Unused £45	F100 Body Only.....	E+ £39	Ricoh Speedlight Commander Set.
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A COLLECTOR'S LIFE FOR ME

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

THIS month's camera, a half-frame model from Yashica, doesn't look like your average camera. In fact, it could easily be mistaken for a cine camera. As the name suggests, half-frame cameras allow you to get twice as many photos out of a roll of film. However, this is at the expense of negative size and thus overall image quality. For the keen family photographer of the 1960s and '70s, for whom big enlargements were probably not a concern, they provided an attractive way to make the most economical use of film, which at that time was relatively expensive. All the big-name manufacturers pitched in, and a variety of cameras were on offer. They ranged from basic point-and-shoot model, right up to the legendary Olympus Pen F series of single-lens reflexes with its accompanying system of lenses and accessories.

While some half-frame cameras are quite small, many are as big and as heavy as their full-frame counterparts, confirming that film economy rather than pocketability was the driving force behind the format. The Yashica Rapide is a heavy metal brick of a camera, but not without its charms. The name refers to the rapid wind-on and shutter cocking that is achieved by tugging sharply on a leather tab. With practice, you can take an exposure every second or so should the need arise. I hadn't come across this mechanism for film advance before, but the same system is used in the current Lomography Supersampler camera. Admittedly, this plastic novelty camera has a much flimsier feel to it, and a gentle pull rather than a tug is needed to avoid breaking it!

Two things struck me as odd when I first looked the camera in the eye. First, there is the impressive-looking crest on the bottom left, which looks distinctly European despite the Japanese origin. Then there is the exposure meter scale and needle. Why was this placed on the front of the camera? Was the subject supposed to squint at the numbers and then relay them back to the photographer? This seemed unlikely, but once you handle the camera it feels quite natural to point the top-facing selenium cell at your subject and read numbers off the scale. In fact, maybe we should think of it as an exposure meter with a built-in camera

rather than the other way round.

Even though it's more than half a century old, the fully mechanical shutter works perfectly at all speeds, which range from 1sec to 1/500sec. Together with the 28mm f/2.8 Yashinon lens, this allows the user to take well-exposed photos in a range of lighting conditions. There is no built-in rangefinder, so you have to rely on your judgement or use an accessory rangefinder; the scale focusing extends down to 1 metre, with markings in the viewfinder for parallax correction at close range. Originally, there would have been a lens cover in the form of a shallow metal cup that screwed on to protect the lens and the various setting levers from damage, but unfortunately mine is missing.

The economical benefits of half-frame notwithstanding, it can be a daunting prospect to have 72 exposures to play with, but I decided to use this to my advantage. I quite like to make David Hockney-style joinder photographs, where several pictures are taken with the camera pointing in different directions. The resulting prints are then assembled into a collage, the overlaps and incongruities providing added visual interest. Half-frame cameras are ideal for this technique, as you don't have to worry about running out of film. The Rapide lived up to its name, allowing me to get 14 shots done in under a minute, having just emerged from the Tube at Piccadilly Circus. Of course, it took considerably longer than a minute to put them together in Photoshop Elements, and it reminded me that just because you start off with an 'analogue' camera, it doesn't mean you can entirely escape the digital drudgery. **AP**



ALL PICTURES © TONY KEMPLEN

To read more about Tony's 52 cameras project, visit 52cameras.blogspot.com. To see more photos from the Yashica Rapide, visit www.flickr.com/tony_kemplen/sets/72157631991871711

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